

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 2220.

LONDON, SATURDAY, MAY 14, 1870.

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THREEPENCE
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PALESTINE EXPLORATION FUND.—Patron, the QUEEN. The ANNUAL MEETING of this Society will be held on MONDAY, May 18th, at the Theatre of the Royal Institution, Albemarle-street, at 3 o'clock. The Chair will be taken by the ARCH-BISHOP OF YORK.
Captain Warren, R.E. will be present and will give an account of his recent work in Jerusalem. By order, W. BESANT, Secretary.

LONDON LIBRARY, 13, ST. JAMES'S-SQUARE. The Twenty-ninth ANNUAL GENERAL MEETING of the Members will be held, in the Reading Room, on SATURDAY, the 26th of May, at 3 o'clock in the Afternoon.
By Order of the Committee, ROBERT HORTON, Secretary and Librarian.

ROYAL GEOGRAPHICAL SOCIETY.—The Tenth ANNIVERSARY MEETING will be held, by permission of the President and Managers, at the Theatre of the Royal Institution, Albemarle-street, on MONDAY, May 23; Sir R. I. Murchison, B.A., President, will preside.
The Dinner will take place at Willis's Rooms, at half-past 6 on the same day. Dinner charge, One Guinea, payable at the Door; or Tickets to be had and places taken at 15, Whitehall-place.
The Friends of Members are admissible to the Dinner.

ANTHROPOLOGICAL SOCIETY OF LONDON. The next ORDINARY MEETING will be held, at St. James's Hall, Regent-street, on THURSDAY, the 19th inst., when a Paper will be read by HENRY F. CHORLEY, Esq., 'On Race in Music.' To commence at 8 o'clock precisely. J. FRED. COLLINGWOOD, Secretary.

VICTORIA INSTITUTE, or PHILOSOPHICAL SOCIETY of GREAT BRITAIN. The ANNUAL GENERAL MEETING will be held, at No. 8, Adelphi-terrace, on MONDAY, May 23, 1870, at 4 o'clock.
The Annual Address will be delivered by the Rev. Walter Mitchell, M.A., V.P.—'On the Arguments for Design as illustrated by the Structure of the Human Eye and of the Cell of the Bee.'
The Lecture will be delivered by the Right Hon. the Lord Brougham, at 7 in the Evening of the same day. The Right Hon. the Earl of Shaftesbury, K.G., President, in the Chair; and R. N. Fowler, Esq., M.P., in the Vice-Chair.
Tickets, One Guinea each, may be had of the SECRETARY.

UNIVERSITY COLLEGE, DEBATING SOCIETY. The ANNUAL GENERAL MEETING will be held on WEDNESDAY, May 23, 1870, at 7.30 p.m., in the Room of the Hon. EDWARD HENMAN, M.P., will take the Chair. Subject for Debate—'Is the Policy of the Government with respect to Ireland satisfactory?' Refreshments at 7. JAMES FISON, Honorary Secretary.

OWENS COLLEGE, MANCHESTER. GILCHRIST SCHOLARSHIPS. One Scholarship of 50l. per annum, or Two of 25l. per annum, tenable for three years, will be offered for competition at the Matriculation Examination in the University of London in June next. The Scholarships are tenable in One College. Matriculation Candidates who must have completed their sixteenth year, and whose age must not exceed twenty years on the day of election, are required to send in their Names to the Principal of the College on or before the 1st of June next. Further particulars will be given on application. J. G. GREENWOOD, Principal.
J. HOLME NICHOLSON, Registrar.

ROYAL MANCHESTER INSTITUTION. AUTUMN EXHIBITION of MODERN WORKS OF ART.

Intending Contributors are informed that the EXHIBITION of MODERN PICTURES in Oil and Water Colours, Specimens of Sculpture and Caricature, and Architectural Designs, will be OPENED soon after the Closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 13th of August.

Pictures, &c., from London, will be forwarded by Messrs. J. GREEN & Co., 1, Chancery-lane, Middlesex. Handbills will be sent to them before the 1st of August. Artists who have received the invitation Circular. From other places, Artists who have also received such Circulars are requested to send them by the most convenient and least expensive conveyance.

Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the Admission of Works from Private Individuals, and from Dealers.

The Council offer the Heywood Prize, of 25l., to the Artist of the best Picture, not exceeding 4 ft. by 3 ft., which will be given for the picture which has been painted within two years; but they reserve the power of withholding the Prize should there be no work of sufficient merit in the Collection. Pictures sent by private individuals for Exhibition during a shorter period will not enter into competition for the Prize.

HENRY M. ORMEROD, Hon. Sec.

April, 1870.

SOCIETY of FEMALE ARTISTS.—The COSTUME LIFE ACADEMY is continued at 33, George-street, Portman-square, TUESDAYS and FRIDAYS, 1 till 5. Instructor, W. H. FISKE, Esq.; Visitor, George D. Leslie, Esq. A.R.A. Mr. Fiske's Lectures on Anatomy, Tuesdays.

ROSA BONHEUR.—Photographs of 'ST. HUBERT'S STAG' (exhibited at the Gallery of the Society of Female Artists) having been received from Paris, Subscribers are invited to select their own Copies at the Society's Agent's, Mr. JENKIN, 16, Duke-street, Manchester-square. A copy of Legend with the Photograph.

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A FIFTH BOARDING HOUSE WILL OPEN THIS YEAR. On WEDNESDAY, July 6th, an EXAMINATION will be held for CLASSICAL SCHOLARSHIP, value 300.

Candidates must be under 15 years on August 1st.

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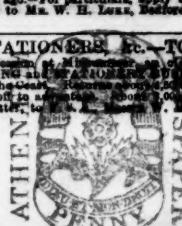
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THE TWO HUNDRED and SIXTEENTH ANNIVERSARY will be celebrated under the DOME of ST. PAUL'S CATHEDRAL, on WEDNESDAY, the 16th of May, 1870, with all the usual services, and the Clergy, Guests, and Royal, St. Paul's, Westminster Abbey, and St. George's Chapel, Windsor, and members of the Choirs of Canterbury, Rochester, Eton College, the Temple, Lincoln's Inn, and others, will assist. The Sermon will be preached by the Rev. HENRY PARKE LIDDON, M.A., Canon of St. Paul's, and the Right Hon. the ARCHBISHOP and BISHOPS, the ARCHBISHOPS and BISHOPS, the STEWARDS, &c.

The NORTH and SOUTH DOORS will be opened at half-past Two o'clock, exclusively for Persons with Tickets; and the West Door, facing Ludgate-hill, at Three o'clock, for Persons without Tickets. Divine Service will commence at half-past Three o'clock.

The ANNUAL DINNER will take place the same day, at Six o'clock precisely, in MERCHANT TAYLORS' HALL, Threadneedle-street, the Right Hon. the LORD MAYOR presiding, supported by the ARCHBISHOPS, the BISHOPS, STEWARDS, &c.

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Persons Subscribers are furnished with Tickets for the Cathedral by Mr. Baker, and Tickets may be purchased at £1 each for the benefit of the Charity from Messrs. Rivett-Carnac, 3, Waterloo-place, S.W., or Messrs. Griffith & Farren, West Corner of St. Paul's Churchyard, E.C. Tickets for the Dinner will be issued by Mr. Baker, and Messrs. Rivett-Carnac.

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THE ROLL OF HONOUR: A Record of Noble Deeds will be commenced in the June Number of THE GENTLEMAN'S MAGAZINE. One Shilling Monthly.

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THE INVESTOR: An Enquiry into the Financial and Commercial Projects of the Month will be commenced in the June Number of THE GENTLEMAN'S MAGAZINE.

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Painting by Jacque—RETURN OF THE FLOCK. Engraving by Albert Dürer—THE NATIVITY. Scene from Nature—VIEW NEAR LA GRANDE CHARTREUSE.

Illustrations to No. II. (April.)

Painting by Verschur—THE STIRRUP CUP. View—VILLAGE STREET IN SWITZERLAND. Print in Half-tone—NETLEY ABBEY.

Phototype—THE MULETEER'S LOVE.

Illustrations to No. III. (May.)

Drawing by Girardet—ORPHELINE.

A Sketch—STAIRCASE AT CHARTRES.

Drawing by Géricault—A HEAVY LOAD.

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THE ACADEMY. No. VIII. (for MAY) is published This Day.

Contents.

- ROSSETTI'S POEMS. By William Morris.
- DISRAELI'S LOATHAIR. By H. Lawrence.
- EWALD'S HISTORY OF ISRAEL. By Professor Dietel (Jena).
- BENJ. JONES'S LIFE OF FARADAY. I. By Professor Tyndall.
- THE PORT ROYAL LOGIC. By Charles Thurot (Paris).
- BAKER'S HISTORY OF ST. JOHN'S COLLEGE, CAMBRIDGE. By R. Robinson.
- FREEMAN'S OLD ENGLISH HISTORY for CHILDREN. By G. Waring.
- ELLIOTT'S MEMOIRS of the HISTORY, FOLK-LORE, &c., of the N. W. PROVINCES of INDIA. By Professor Cowell.
- BOUCHERY'S DIVAN DE FÉRAZDAK. By Hartwig Derenburg (Paris).
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- EGGER'S L'HELLÉNISME on FRANCE. By W. Markheim.
- BLASS' HYPERIDES. By J. Edwin Sandys.
- VIGUSSON'S ICELANDIC DICTIONARY. By Professor Möbius (Kiel).

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JOURNAL of the INSTITUTE of ACTUARIES. No. LXXXIX. for APRIL, price 2s. 6d.

Contents.

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LONDON, SATURDAY, MAY 14, 1870.

LITERATURE

Sermons. By Henry Ward Beecher, Plymouth Church, Brooklyn. Selected from Published and Unpublished Discourses, and Revised by their Author. (Low & Co.)

THOUGH our experience of the general characteristics of popular sermons and our recollection of Mr. Beecher's doings in the domain of literary art did not dispose us to anticipate that we should discover unusual excellencies of thought or expression in this volume of selected discourses, we commenced the perusal of them with considerable curiosity, and laid them aside with increased respect for their author. If the preacher's great and enduring success in the chief city of the United States, where he has for many years swayed a numerous congregation, were his sole title to respectful consideration, it would justify us in calling attention to a book which may be regarded as a sample of the religious teaching that is acceptable to the more decorous and polite worshippers in American churches. Throwing light on the taste and intellectual condition of the preacher's habitual hearers, the addresses also demonstrate the means by which the pulpit orator of a voluntary organization wins the approbation and preserves the allegiance of listeners, who come to him of their own accord, and would quickly fall away from him if he failed to give them the entertainment and help which they require. For many years the minister of the Brooklyn Orthodox Congregational Believers has been a singularly popular and prosperous leader of his profession. Other pulpiteers during the same period have risen to fame and fallen back into obscurity; but though he has stirred the animosities of detractors, who would fain decry him as a mere charlatan, and has endured much adverse criticism from conscientious and powerful opponents, no signs of decadence are discernible in the influence of the preacher, who is understood to derive from the voluntary payments of the regular attendants of the Brooklyn Church a revenue not much inferior to the annual income of the Archbishop of Canterbury. At a time when the ecclesiastical life of our country is, perhaps, tending towards voluntaryism, Englishmen will find it worth their while to give heed to the durability and magnitude of an American preacher's success, and by the light of these *Sermons* ascertain some of its causes.

For the information of those who, in their ignorance of Mr. Beecher's special status and usefulness, would suggest that notwithstanding the effectiveness of his eloquence much of his influence may be referable to the zeal and ability of his private ministrations, it is right to observe that the Brooklyn preacher confines his professional labours entirely to public oratory. A pulpiteer and nothing else, so far as the spiritual interests of his flock are concerned, he observed, with characteristic frankness, towards the conclusion of the sermon in which he reviewed, January 8, 1860, the first thirteen years of his work in connexion with the Brooklyn congregation, "Christian brethren, you are dear to my soul. Your households are dear to me. I cannot visit you as a pastor. I am sufficiently advanced to know, if any-

thing can be indicated by Providence, that I am a preacher, not a pastor. It would be exceedingly pleasant to me to do that other much-needed labour. I wish I could, but I cannot." The sermons of a clergyman who speaks thus may therefore be regarded as the sum total of his professional achievements; and we are by no means inclined to think lightly of the industry which provides a multitude of fairly critical auditors with a succession of discourses that at least qualify their prevailing worldliness with a tincture of religious sentiment, and forcibly remind them once a week of their obligations to their Creator and their fellow creatures. Instead of underrating the worth of the performances, the reader will expend his chief care in detecting their merits and ascertaining the causes of their general impressiveness; and at the outset of his investigations he will be struck by nothing more forcibly than by the preacher's precise knowledge of the temper of average congregations and his readiness to avail himself of all the familiar and not obviously irreverential artifices by which lay orators catch and hold the attention of large and miscellaneous assemblies. In these respects resembling Mr. Spurgeon,—to whom, by the way, he bears a strong likeness in many other particulars,—and reminding us, also, not a little of the more racy and popular Anglican preachers of the Reformation Period,—Mr. Beecher aims at briskness and sprightliness, when he is not appealing fervidly to the deeper feelings of his audience; and though he may not always avoid errors of levity, he is never monotonous or pompous. Careful at all times to open with a sentence of point, he sometimes begins with words of startling abruptness and almost comical quaintness; for instance, in the discourse entitled 'The Lilies of the Field: a Study of Spring for the Careworn,'—a sermon that might be called The Apple-blossom Homily,—after giving forth as his text the passage of Scripture concluding, "And yet I say unto you that even Solomon, in all his glory, was not arrayed like one of these," he exclaims, by way of commencement, "I know he never was! nor has anybody else ever been; nor will anybody ever be. I can show you one apple-tree that puts to shame all the men and women that have attempted to dress since the world began." After rousing attention by a stroke of this kind, the lecturer never sinks to commonplace oratory. Sometimes, as in the apple-blossom sermon, his diction is florid and overdone with conceits; but his sentences are always smartly worded, and he encounters the worst difficulties of his office—difficulties arising from the obligation to tell old truths—by doing his utmost to clothe the old truths with novel illustrations. Rather than not hold the attention of his auditors, he condescends to amuse them with anecdotes, and even to tickle them into laughter with pleasantries. Defending himself for thus enlivening serious exhortations, in 'A Sermon of Ministerial Experience,' a strange medley of sound good sense, devout feeling and irreverent egotism, he observed to his congregation, "I have never sought to make you laugh for the sake of merriment. I should have a loathing contempt of myself if I had made it a part of my business to peddle witticisms from the pulpit. But when, in the eager rush of thought, an opportunity for making a bright stroke has presented itself, I

have struck, and struck boldly, without any care as to whether mirth would be excited in my hearers or not. There is no part of man's nature that is not an open, fair mark."

Mr. Beecher confines himself, nearly exclusively, to practical teaching. Of the authority and traditions of churches he says little; but he takes occasion to declare his opinion that ecclesiastical organizations will for many centuries be of eminent service to the spiritual life of the human race. Even in the sermon on 'The Necessity of a Correct Belief,' he prefers holiness of life to theological soundness, and, whilst urging that orthodoxy is valuable only in so far as it is more favourable than heterodoxy to the production and development of Christian character, he reminds his hearers that the most erroneous schools of religion have produced perfect types of pious human nature. It is also worthy of observation that, unlike the large proportion of our preachers, Mr. Beecher is particularly careful not to trifle with the patience of his disciples. The longest of his sermons may be deliberately and dramatically spoken in half an hour, and the shorter homilies in less than twenty minutes. The brevity and conciseness of the compositions are more commendable than the minute exactness of their language respecting grander and profounder mysteries. Certainly no mistrust of his ability to find out the Almighty and describe Him can be said to unnerve the preacher who tells us "God's sensibility is exceedingly acute. We are accustomed to connect fineness and acuteness of feeling with delicacy and subtleness of organization; and we are apt to think that as God is a being so vast that his latitude is infinity and his longitude is eternity, he must be comparatively insensitive—less sensitive than men are. But he is more sensitive than men can possibly be. Sensitiveness is a peculiarity of his nature."

But though Mr. Beecher's sermons have certain undesirable qualities, more or less attributable to his dependence on popular opinion and consequent carelessness to comply with popular taste, they are free from timorous caution and polite servility. So far as these discourses enable us to form an opinion, the author appears to us to be frank and fearless; and whilst telling the "good society," from whom he draws the majority of his hearers, many sharp and unflattering truths, he never pauses to dress his censures in dainty and qualifying words. The failings and evil courses of affluent or ambitious folk are the faults upon which he is most severe. Indignant at the frauds of the "thorough-paced villain" who "steals like a cashier," he does not omit to denounce the petty frauds and infinitesimal dishonesties by which decorous citizens, who lack the dishonest cashier's daring and recklessness, daily add to the heaps of their dishonest gains. Balls, too, that result in the dissipation of the nervous energy and vigour of girls, who devote to dancing the hours which should be given to sleep, and the love of display, which is one of the most demoralizing passions of the gentler sex, find their unsparing denouncer in the preacher, who, in a discourse on 'Old Age,' censures the feverish activity of the present day:—

"But there are many that I perceive are wasting their lives and destroying their old age, not through their passions, but through their ambition,

and in the pursuit of laudable objects. I know of many artists that are wearing out their lives, day after day, with preternatural excitement of the brain; yet their aims are transcendently excellent. I know of musicians that are wearing out, night and day; yet their ambition is upward and noble. They are ignorant they are wearing out their body by the excitement of their brains. While alcoholic stimulants waste and destroy life, and prevent a happy old age, the same thing is also done by moral stimulants."

In justice to Mr. Beecher, it should be observed, that even in a sermon composed for the glorification of virtuous old age and to demonstrate that old age is a universal birthright, of which every one who dies prematurely may be said to be defrauded, he does not suggest that to live long should be regarded as the chief object of living.

The Characters of Theophrastus. An English Translation from a Revised Text. With Introduction and Notes. By R. C. Jebb, M.A. (Macmillan & Co.)

MR. JEBB has taken holiday from his labours on Sophocles to edit Theophrastus. The work has been most thoroughly done. In the construction of his text he has followed the best MSS. wherever that was possible; elsewhere he has adopted the conjectures of previous editors, and introduced a few of his own. The translation, which is printed with the text, combines force and accuracy to a remarkable degree; the only fault which can be found with it is that it is sometimes too clever to be quite easy. The history and origin of the Characters are considered at length. Mr. Jebb thinks that there is no good reason for doubting that they were the work of Theophrastus. Burney's view, that they were compiled from Greek dramatists after the Christian era, is easily disproved; the occurrence of allusions which would be meaningless to any but contemporaries of Theophrastus fixes the date of the work, in some shape or other, beyond a doubt. But that Theophrastus was himself the author rests on a tradition which dates only from the third century A.D.; and proof is impossible, unless it could be derived from minute comparison of the style with that of his *Natural History*, a task the results of which would be hardly likely to repay the toil. The *a priori* improbability of such a work coming from the pen of a grave philosopher is sufficiently met by the occurrence of a fragment of a similar collection by the peripatetic Lycon, and of another which was attributed to Ariston the indifferentist; so, at all events, no incongruity was felt by the immediate successors of those thinkers. On the other hand, these instances show that it might easily become the fashion to attribute such works to Aristotelians. The question must rest unsolved for lack of evidence. The further doubt—whether we have the work in its original form, leaving out of account the palpable additions—is not decided by Mr. Jebb, who carefully gives the evidence on either side. Ast's theory, that we have in their original form farcical descriptions of qualities morally indifferent, does not suit the whole facts of the case; though, in a modified form, it finds favour with Mr. Jebb. The opposite theory, that the Characters are extracts from a larger work on Morals, has been most strongly maintained by Petersen. His arrangement of the Characters on the Aristotelian principle, as extremes, is overthrown without

much difficulty; but the arguments only hold on the hypothesis that the author was a Peripatetic. Mr. Jebb objects further that these descriptions are unworthy of a philosophic work. Yet pointed and almost comic illustrations are not uncommon in Aristotle; as in the case of the man who lavishes his money unseasonably: ἐραντάς γαμικῶς ἔστιών καὶ κωμῳδίας χορηγῶν ἐν τῇ παρόδῳ πορφύραν εἰσφέραν ὥσπερ οἱ Μεγαρεῖς (Eth. iv. 6. Bekk.). Mr. Jebb, who himself arranges the Characters most admirably, objects to Mr. Sheppard's arrangement, on the ground that it is too scientific; that it gives too much importance to real but less visible affinities, and neglects the superficial resemblances which, in sketches like these, are the most important. May not the explanation of their peculiarities lie in this very remark, that they are specially intended to bring forward, briefly and strikingly, certain external marks, disregarding the hidden principle? May they not have been, perhaps in a longer form—for the MSS. vary very much—a rhetorical τέχνη? If so, they would purposely deal with the outsides of men, and dwell on the ridiculous as the most salient points; scientific analysis would be rejected as out of place, just as Aristotle gives us a superficial system of morals in his 'Rhetoric.' Upon this view, the charge sometimes brought against the Characters, that the traits of one are equally applicable to another, loses its force; since one principle can have many distinct developments, varying with the conditions of life. Mr. Jebb's own view, however, is very plausible: he argues that the book is written as though its principal object was to amuse. It is not perhaps a sufficient answer to say that it is not generally very amusing, or that the author of the supplements to some of the Characters clearly regarded edification as their first object. Accordingly, Mr. Jebb thinks that they were written from time to time by Theophrastus to amuse himself and his friends, and so passed loosely from hand to hand, but were never formed into a regular book. This theory certainly goes far to explain the lack of proportion in the treatment of the subject, and the curious variations of length in the same Character in different MSS.

The general notes are very full, and fairly explain all difficulties. The illustrative passages are quoted in English, for the book is meant for English readers; but scholars will find the critical difficulties, which mostly arise from corruptions of the text, dealt with in an Appendix. The task is an ungrateful one; for very much uncertainty about the true readings must ever remain, in consequence of the fragmentary nature of the subject, which deprives the critic of the advantage of having the context to guide him, and from the deficiency of the MSS. In this edition, however, we have, at least, always a sensible reading presented to us, if not always a convincing one. Mr. Jebb gives as much meaning as can be got out of the difficult passage at the end of the *Ἄπωτος*, by simply putting a mark of interrogation between πότον and κατάθον and explaining the words as spoken by the buyers: "How much is it? Enter it in your books, for I am too busy to send the money yet." In 'The Evil Speaker' he suggests κορινθιακῶς very ingeniously for the corrupt κρινοκόρακα; and in 'The Oligarch,' ισχύος, οὐ κέρδος, instead of ισχυροῦ κέρδος, gives the simplest view of

the man's object; though it is hard to see how the corruption should have taken place. In the Πλειρά Απονοίας Mr. Jebb reads οὐδὲ καπτήλων for οὐδὲ ἄμα πολλῶν; but Foss's οὐδὲ ἀνατολῶν is nearer to the MSS., and the word (giving the same sense) seems fairly formed.

It would be interesting to trace throughout classical Greek all the varieties of meaning of the different terms which Theophrastus illustrates. Doubtless, the particular shade which he gives us was often very evanescent. Thus, for example, there would seem to have been some transition in the popular sense of *ἀναισθετία* since the time of Demosthenes, who imputes it to Meidias, apparently in the sense of want of tact; he bears them by always telling them the same thing at every assembly. But the *ἀναισθητός* of Theophrastus is the man who loses his wits.

Poems. By Charles Kent. A New Edition. (Tucker.)

THE tendency of our recent poetry has been to deal with problems—to investigate, if not to solve, the mysteries of man's nature and fate. Whatever is pathetic in the contrast between his "limitless desires" and his brief existence here, whatever is strange in the veil that rests upon his future, or baffling in the scheme of Providence, has gained from living poets emphatic utterance. 'The Two Voices' of Mr. Tennyson, Mr. Swinburne's Choruses in 'Atlanta,' the placid melancholy of the Wanderers in 'The Earthly Paradise' of Mr. Morris, and the recent Sonnets of Mr. Rossetti, may be taken, from abundant instances, in proof of our assertion. Nor are we called upon to censure the speculative tendency of our age, even though it be a little "sickled o'er with the pale cast of thought." There are times when imagination brings before us the decadence of joy, the flush of falling leaves and the moaning gust that sweeps them on, only (whether conscious or unconscious of its office) to raise out of human pain itself yearnings for a higher destiny than any that our chequered and transient life includes. Nevertheless, to seek a remote and spiritual ideal, and to seek it through sombre approaches, would, were this the whole of our lot, exclude from life many of its enjoyments and consolations. We are well pleased, then, to have a book so fresh and so thoroughly healthy as the poems before us, now first collected by their author.

Although Mr. Kent evidently possesses the insight into human nature and character without which fine poetry (even when it deals chiefly with external nature) is scarcely possible, it is clear that he shuns, for the most part, those psychological speculations which have such a charm for his contemporaries. His book, however, will be assuredly prized by readers to whom sound and generous sympathies, a high tone of thought and a keen sense of beauty are recommendations. As an instance of the latter, take the opening lines of the first poem, 'The Golden Apple':—

In the beneficent valleys of Delos, where Dian' was worshipped,
Radiant the rites of the goddess appeared to the cele-
brant's vision;
Sweet was the sound of her melodies, sung to the clash
of the cymbals,
Ringing amid the pink blossoms of the green groves of
acacia.
Then would the priestess of Ceres, crowned with a
garland of poppies,

Chant her glad hymns when the sickle levelled the wealth of the harvest.
 There the pale maidens of Luna, with loving eyes all elated,
 Danced in a throng, while the hierophant stained the smooth sod with libations,
 Smoke from the altar ascending, thro' the brown meal and the parsley,
 Breathing the fumes of devotion, clothing with incense the sacrifice.
 Bright 'mid the damsels of Delos, bright with the blush of emotion,
 Moved the fair form of Cydippe, lithe as the bough of a linden.
 Richly her ringlets of auburn strayed thro' the woof of the network,
 Binding the braid of her tresses, clasped with a brooch like the grasshopper.
 Delicate, yet all perceptible, 'neath the white folds of her garment,
 Swelling with exquisite symmetry, ripened the charms of her bosom.
 Downward, with rustle voluptuous, streamed her robe, dyed like the crocus,
 Gemmed o'er her knee with an emerald, and flowing down where her ankles,
 Moulded with lustre like ivory, glimmered as stars thro' the twilight.

The reader will note not only the atmosphere of beauty in which the chief figure moves, but also the full and appropriate details which enrich the picture. Our first extract has presented prominently a single figure. The next, a lament for the glorious forms of Classic Mythology, will show the author's power in grouping:—

O for the forests of fair Arcady!
 The Dryads dancing in the leafy dell!
 O for the umbrage of Pelasgic tree,
 With Hamadryads in the rind to dwell!
 The sorrel tramped by the hoof of Faun!
 The wood-nymph's gambol o'er the greenwood lawn!
 The reign of youthful Bacchus now no more
 Peoples the glade with sprites of antique grace;
 The sedgy reed no longer to the core
 Thrills with the pipings lipped with quaint grimace;
 No more shall syrinx sound about the boles,
 Or foot of Satyr 'fright Boeotian moles.
 Pan with the riot of his rabble troop,
 Narcissus brooding o'er the fatal pool,
 Diana girded by a virgin group,
 Silenus reeling like the wine-king's fool,
 Né more may wander thro' the Lesbian woods,
 Or break the stillness of their solitudes.
 Thy jocund voice, Sylvanus, now is dumb!
 No cry of Dryope again may sound
 When the faint odour of the lotos bloom
 Floats with the zephyr o'er the Grecian ground;
 E'en Ariadne's pensive love is o'er,
 Though guarded not by ghastly Minotaur.
 Time was when thro' the dusky vales of Crete
 The linnet, pight with plumes of tawny gold,
 Within the thicket rustled till the sweet
 And fragile blossoms fluttered to the mould,
 Arousing from her lair among the weeds
 The dismal Lamia twined in rosy bodes:
 The woeful Lamia with her weeping eyes,
 The awful Lamia with her glaze of gloom,
 The serpent-demon garbed in ruddy dyes,
 Her horror shrouded in a radiant bloom,
 Where, hid beneath the stalks and fragrant bells,
 Lurked the live poison of earth's asphodels.

The poem from which we have quoted, 'Aletheia,' is the longest, and, on the whole, the noblest in the collection. Its subject affords great opportunities (of which the writer has well availed himself) for delightful pictures. But the poem has the still higher merit of a pervading idea—the symbolization, through various forms of mythology, of a pure and more spiritual faith than that which they embodied. 'Aletheia' will be recurred to not only for its beauty of description, but for its pure and elevated philosophy.

As many of these compositions are already old acquaintances, we need only glance at the

picturesque and appreciative delineations of "poets in their haunts," called 'Dreamland'; at the rich and finished transcript from Nature, entitled 'Fructidor'; at the chivalrous tone of the writer's mind and its sympathy with modern ideas, as evinced in such poems as 'Lamartine in February'; at his simple and genuine pathos, of which 'Amelia' is a type; and at his sympathy with the animated pleasures of rural life, in evidence of which we may cite 'The Morris Dancers.' The lay last named is full of spirit and individuality; but it is to be regretted that the writer should mar his graphic and exciting description by words chosen obviously for the mere sake of rhyme, as where he writes of the "gaud our dance scatters round." These and a few similar faults should be corrected in a future issue; meantime, the high and varied merits of the book ought to ensure its popularity.

De l'Intelligence. Par H. Taine. 2 vols. (Hachette & Co.)

If M. Taine has already earned a European reputation as a critic, we believe that his posthumous fame will rest to a still greater extent on his researches as an original thinker. The book which he has just published, and which he himself describes as having cost him more thought than any of his previous works, is a contribution to modern philosophy. It is so full of suggestive matter, that it is difficult within the limits of a review to do it any sort of justice; at best, it is scarcely possible to give more than an imperfect outline of some of the leading ideas which it contains. The earlier part of the first volume consists of a careful elaboration of the relation of words to ideas, and of ideas to the objects which they represent. Words are the signs which we substitute sometimes for an image of an individual object which is present, with more or less distinctness, to our minds,—sometimes for a certain tendency which arises in us when we observe a series of objects possessing some common quality. In the former case we have an individual name, in the latter a general term; and each of these recalls to our minds the particular image or tendency for which it is the substitute. Each of these pairs forms a couple, of which the one member suggests the other; the sign reproduces in our mind the thing signified.

What is it which is signified by a general term? Not a general idea, strictly speaking; but a *tendency*, a partial and imperfect image, which has been imprinted on our intelligence by a number of things which differ in a thousand ways from each other, but yet have certain points of resemblance,—a sign, and nothing but a sign,—an image which reproduces former sensations of sight and hearing, and in no way differs from other images except in its correspondence to some characters and general quality of things which have formerly been presented to us. Thus, the whole furniture of our mind consists of a number of images, some vivid and distinct, others which have faded away, because we have turned our attention from the object itself to some general characteristic which we have observed in it. These images are furnished, to our minds, by sensation. The sensation, which is but momentary, leaves behind it an echo of itself, which for the first instant is indistinguishable

from it, but on being followed by some fresh sensation loses its intensity, and from the exterior world appears to pass into the world within us. Henceforward it is a *souvenir*, an image of the past which we recall from time to time more or less accurately. In our normal state we always distinguish these images from present sensations, but in abnormal states of our intelligence the distinction disappears. In sleep, during illness, under the influence of strong excitement, in the various phases of mental derangement, past images and present sensations hold exactly the same position in our minds. Hence arise the many illusions that are so common when the equal balance of our nature is destroyed. The sick man sees before him phantoms which are really composed of past impressions on his senses: the lunatic is pursued by visions which have for him a terrible reality: the excited fanatic believes that he hears a voice which is really the echo of his own thoughts, and so believes himself inspired. In each case the result of the abnormal condition is to give an undue preponderance to the image, and so to prevent the sensations actually present from performing their proper function of throwing back the image into the region of the past. In this part of his subject M. Taine gives a number of most interesting illustrations which give to the phenomena of insanity a great value in the explanation of human intelligence. These images, which sensation produces, although they fade away as time goes on and new sensations intervene, are yet never lost to us. Even where the impression was, in the first instance, a very transient one, yet the image remains a part and parcel of ourselves, and will remain so as long as we exist. It may have become so faint as almost to have disappeared, but some strong excitement or unusual influence will bring it back in all its details. Those who have narrowly escaped death by drowning tell us that their life seemed in one moment to rise up before them with every minute particular vividly portrayed—while there are many well-established instances of some language, which had been partially acquired in childhood and afterwards completely forgotten, recurring in all its fullness to the memory during some access of fever or delirium.

From the consideration of the images formed by sensation we pass on to the sensations themselves. Here we cannot proceed beyond a certain point in our analysis: their ultimate nature as yet completely escapes the grasp of scientific investigation. We can classify them, but what they are is still unknown to us. At the same time, M. Taine furnishes some very valuable contributions to the inquiry, for which we must refer the reader to the volumes themselves. The general conclusion at which he arrives is, that the elementary sensations of the five senses are probably totally composed of the same elements, without any difference except that of the order, size and number of those elements, and therefore reducible to the same type.

Turning from the world of mind to the world of matter, we discover that there is necessary to sensation a certain movement of the particles which compose our brain, the nervous centre of our frame. It is in our brain that every sensation really occurs—not in that individual part of the body in which we fancy it exists. This, we think, M. Taine proves

with an undeniable force, illustrating his argument by the case of those who have lost a limb, and yet feel exactly the same local sensations of pain as if it really belonged to them. He compares our nervous system to a number of cords fastened together, and communicating with a bell at their centre. Agitate any of these cords, and the movement communicates itself to the centre, rings the bell, and returns with a weakened vibration to the cord first shaken, affecting our whole nature and leaving upon it an indelible impression. So far all is plain: we have hitherto certain physical and certain moral data, and we know that there is an inseparable connexion between the two. But when we come to inquire what the connexion is between the molecular movement of the brain and the sensation, we are obliged to confess our ignorance. On each side, both in the region of mind and in the region of matter, there is light; but between the two there is a twilight, and it is in this twilight that we have still to find the connecting link which shall tell us why a certain movement in the brain is followed by the sensation of white or black, of harmony or discord, of pleasure or pain. So far we have been considering the various events of our intelligence. What is this intelligence? What is it which we call our *self*? which constitutes the *ego*? Here M. Taine breaks entirely with the metaphysical school. The ordinary notions of substance, force, faculty, &c. he regards as mere illusions, or at best as convenient modes of expression to which there is no corresponding reality. At the same time he has a distinct theory of his own respecting the *ego*. If we look back on our life we recognize, besides the various events which form its continuous series, an internal something which meets us at every moment of the series, and which we therefore regard as stable and permanent amid the passing and transitory events. This permanence, says M. Taine (Vol. ii. p. 187), is apparent, not real; it is nothing but an extract of the various events, and isolated from them it disappears. The *ego* is really the permanent possibility of certain events under certain conditions, and the permanent necessity of the same events under the same conditions when a complementary condition is added to them. Our idea of *ego* is elaborated from a large variety of different materials. In abnormal conditions of the intelligence we find foreign materials thrusting themselves into the series. In cases of mental derangement patients assert as facts of their past life events which never occurred, or even believe themselves to be persons different from what they really are, *e.g.*, the Messiah or Prince Albert, or some other notable person whose existence has deeply impressed itself on their minds. In this account of the *ego* we must venture to differ from M. Taine. His theory is one which contradicts the universal instinct of human nature. He tells us that we, each one of us, construct out of the events of our life the notion of our own personality. If this is the case, how is it that the tiny child has that unmistakable notion of *me* which appears with its earliest intelligence? It has an idea of its own individual *ego*, which would be quite unaccountable if this idea were arrived at by a long and elaborate process, and were not a dictum of our minds inherent in men from the beginning. M. Taine would perhaps tell us that the whole conception is merely

one of many mental illusions to which we are prone, but we cannot think that this is a satisfactory solution, for though in some cases he does convict our ordinary opinions respecting ourselves of being quite unfounded, yet he only does so in cases where we draw from certain premisses an unwarranted conclusion, and not where a fact is given us as primary. However valuable are the phenomena of mental derangement as throwing light on our normal condition, we cannot help thinking that to dwell on them constantly is apt to generate a belief that some form of hallucination necessarily accompanies the constitution of man.

From the nature of the individual, let us pass on to that of the class. As there are certain common characters which bind together the various moments of our life, so there are common characters which bind together the individuals which form the class. Each of these characters involves another, which is its companion, its antecedent or its consequent, and makes with it a *couple*, which we call a law. Thus all the various attributes of a class are linked together, and form a chain of which the various parts are mutually dependent. These general abstract characters are names and nothing more; the names of a series of similar facts or a class of similar individuals, generally accompanied by a sensible representation to the mind of some one of these facts or individuals. M. Taine, by this theory, entirely abolishes universal concepts, but at the same time, by describing the abstract character as not only *similar* but the *same* for all the individuals of the class, he, curiously enough, appears practically to admit the existence of universal substances.

It is by the power of recognizing these general characters, by the capacity to seize analogies, in other words, by the faculty of abstraction, that man is distinguished from the brutes. The image of an individual object is recalled to men not only by another object absolutely similar to the former, but by one which is obviously different though, in certain respects, belonging to the same class. No dog could ever be taught to recognize in a bronze cast a copy of himself: the child soon learns to say "Me, me," when it sees its own photograph. This faculty develops itself in children from the first. They begin by themselves supplying the sense of the words they use, and gradually they rectify this sense and bring it into accordance with the usage of their elders. All scientific investigation is simply a carrying on of this childish process, but its object is to make our general ideas coincide not with the general ideas of others, but with the general characters of the objects, and to discover which of these general characters are primary and lie at the root of all the rest.

On the subject of general laws, M. Taine opens out a new theory in which he avoids alike the extremes of the German and of the Experimental school. The laws of the purely deductive sciences he builds up entirely on the solid basis of Identical Propositions. From these general principles, common to all sciences, we arrive at the axioms of some particular science, and thence proceed to its theorems. A number of examples of this process may be found in vol. ii. pages 343-68. The axioms of the Deductive Sciences are a web which the mind weaves for itself out of its own materials: the experience of the senses is only a guide, which

is valuable in aiding and confirming the mental analysis. These axioms are hypothetical: all that they affirm is, that where the one datum exists, the other necessarily follows: they do not necessarily affirm anything about existing things; for instance, geometry deals with objects which, practically, do not, so far as we know, exist in actual fact. There is no such thing in the world as a straight line or an equilateral triangle: all that experience can furnish us is approximations to them, more or less inaccurate, but yet, for all that, we know the axioms of Euclid to be true, with a certainty that nothing can reverse. The reason of this is, that an ultimate analysis of any of them leads us, finally, to an assertion of an identical proposition.

Of course, the case is quite different with the Experimental Sciences. Here M. Taine follows closely on the steps of Mr. Mill, and quotes at some length his exposition of the experimental methods. In these sciences, our object is to analyze into its simplest elements any given body; to discover the last reason of the laws which govern its existence; the various properties which lie at the root of all its characteristics. This is often a very difficult and even impossible task: our resources are scanty, and the obstacles in our way are very hard to overcome: it is almost impossible to disengage the various elements from each other. Sometimes, where we have very large facilities of observation and experiment, as in anatomy and physiology, we have made considerable progress; for instance, the two common properties of all the organs of living bodies are *usefulness* and a *fixed place in a definite plan*. These explain all their other common characters, and philosophical anatomy is able to furnish the reason of the laws which descriptive anatomy has already laid down. But in all experimental sciences we are continually finding the limits of our knowledge.

If we could arrive at the ultimate elements of things, we should find that the laws which govern the universe are built up in the same way as the laws which govern the purely deductive sciences. The latter are a pattern and model of what the so-called experimental sciences ought to be: their structure is alike; in each we have elements and compounds; the elements of those elements and compounds still more composite. The only difference is in the superior complication of the inductive sciences; for whereas, in the one case, we are able to arrive at the elements which form the basis of the structure,—in the latter they are still almost entirely unknown to us. But is this knowledge impossible? M. Taine believes that it is not, and concludes his work by expressing a hope that we shall gradually be able to mount up from complex phenomena to primary facts, to discover the explanatory reason of every law which governs the world of experience, and that at last human intelligence will arrive at a proof of *existence* itself, and by applying to it the laws which govern the ideal world, will be able to construct the manifold forms of existence, which at present we are only able very imperfectly to analyze.

Such is the general drift of this very remarkable book, which is, perhaps, the most successful attempt which has yet been made to combine into a consistent whole the apparently contradictory results of the material and the

moral world. The leading feature in M. Taine's genius seems to be his power of appreciating the genius of others, and of recognizing at the same time the strength and the weakness of different philosophical systems. It is scarcely fair to call this Eclecticism, at least in the ordinary meaning of the term, since even the greatest men derive from others a large portion of their opinions; and Eclecticism consists in adopting different opinions which do but scarcely cohere. At the same time, it must be allowed that M. Taine is very strongly imbued with the general doctrines of the experimental school, and perhaps for this reason is obliged to eliminate from such metaphysical theories as he adopts at least a portion of their contents. We have already noticed this in his account of the Ego; but it pervades his whole book, and shows itself in a continual distrust of the primary data of our intelligence. But whatever we may think of this particular point, we believe that M. Taine's book will be eagerly welcomed by all scientific and philosophical inquirers, and that the attractive character of his charming style will be found to give an additional interest to the valuable theories which he works out with such careful accuracy and such an impartial desire to promote the cause of truth.

Sketches of Life and Sport in South-Eastern Africa. By Charles Hamilton. Edited by F. G. H. Price. Illustrated. (Chapman & Hall.)

Narrative of a Spring Tour in Portugal. By the Rev. Alfred Charles Smith, M.A. (Longmans & Co.)

THESE Sketches of Life and Sport in South Africa are as fascinating as the heart of man or boy could desire. Mr. Hamilton, although he could hunt wild beasts and live with Kaffirs, could not be at the pains to write down his adventures; but he told them to his friend Mr. Price, who has written them for our benefit. There is a genuine flavour of wild life about them; they have the air of being told just as they happened, without any dressing-up to make a book of them; indeed, the literary skill is so scanty, that neither the hunter nor the editor can muster a rule of grammar between them; but the interest of these 'Sketches of Life and Sport in South-Eastern Africa' does not depend on graces of diction. We "trek" with Mr. Hamilton in his waggons from Cape Town through very rough and untrodden ways to the little-known interior, where the Kaffirs are "at home" and travellers a rarity. Mr. Hamilton is eloquent in praise of the Kaffirs, who, in his description, come up to our ideas of the "noble savage." Upon the banks of the Umzimkulu he found a Kaffir chief who had a large kraal and many herds; to him he sold the beasts he had with him at a low price—a great bargain seems to possess a charm which in savage and civilized life alike propitiates the heart of man—then, having, as he expresses it, "done with the last remains of civilization-money-making," he settled down to Kaffir-life. A commodious hut was assigned to him, and he proceeded to adopt the Kaffir costume, and hopes "that no indelicacy will be attached to the confession." "I wore," says he, "skins of animals, tied round my waist, sufficient for all purposes of ordinary clothing, and large banana leaves were sewn

together by the sympathizing girls of the kraal, to prevent the sun from scorching my back and shoulders." This last was a concession; European skin cannot endure the sun like that of a native. He did not wear shoes or stockings for many months; and, although the practice was at first painful, in time the soles of his feet became like horn. The Kaffirs bathe many times a day,—indeed, cleanliness is described as their distinguishing virtue. The kindness of the Kaffirs, where they take a liking, seems to have no bounds. Mr. Hamilton soon became a perfect Kaffir in all his labours and amusements; and he declares that he could imagine nothing more delightful than dancing round a kraal by moonlight with his hosts. He praises the Kaffirs for their personal kindness, their genuine good-breeding, and their abstinence, which, he says, would be an example to many at a Lord Mayor's feast. They are truthful, and punish crime with a rough even-handed justice, which answers all practical purposes; nay, they show powers of insight into complications of evidence, which would not be disdained by a cross-examining counsel. Savage in war, they are gentle and kind to one another, and even disputes between rival chieftains are generally open to mediation. The faults which the author allows, however, cover a good deal of ground; the Kaffirs are inconsistent, and cruel to everything, man or beast, which has hurt them or which they fear. The author, however, loves them, and declares that the period of his sojourn amongst them was one of the happiest in his life; and it is evidently with a sigh that he returns to the world he left.

The Rev. Mr. Smith is a very different kind of traveller from Mr. Hamilton: he journeys through the highways and the bye-ways of Portugal, noting all he saw with intelligent eyes; but he is only a passer by,—a foreign element in the scenes he describes. Persons wishing to have an account of the method of getting along in Portugal, and of things to be seen in the different towns, will find them set down in very accurate language; but the book is dry and stiff: Mr. Smith would never do such a thing as go amongst the Kaffirs, unless it were with a view to convert them to the use of small-clothes; he loves order and uniformity beyond all other things. At Evora, in the library of the Archbishop, he is shown what he designates "as an object that really was of very great interest, and seldom shown to strangers—the large flag of the Holy Inquisition." Upon this Mr. Smith moralizes in the following fashion:—"Doubtless that banner had witnessed many a cruel death, and had floated over the procession of many an auto da Fé, but amidst the enormities of which the Holy Inquisition was undoubtedly guilty, it was the cause of one glorious effect, which remains to this day,—that dissenters from the Church have never gained a footing either in Spain or Portugal." And whilst mildly deprecating the cruel deeds of the Inquisition, he goes on to say that, if such unanimity could only be attained in England, it would be the greatest blessing religion could know. What is that line about the progress of vice?—

We first endure, then pity, then embrace.

The progress of bigotry seems to follow the same rule.

Chronologie der Römischen Bischöfe bis zur Mitte des Vierten Jahrhunderts. Von R. A. Lipsius. (Nutt.)

WHATEVER Prof. Lipsius writes is well entitled to the consideration of scholars and critics, for he undertakes no subject which he has not carefully studied, and of which he is unable to say something valuable. In the earliest period of Church history, he is a successful student; and anything from his pen connected with that department is a welcome contribution to our knowledge.

The book before us, which professes to be a chronology of the Roman bishops till the middle of the fourth century, grew out of the wish to determine more clearly than had been done before, a couple of dates connected with the history of heresies in the second century. It increased in extent and thoroughness of detail till it reached its present dimensions. All the sources of the older succession of the Popes are subjected to a critical process with a masterly ability and completeness, which give the work a permanent place in the literature of the subject. The author has spared no pains to make it as accurate, solid and trustworthy as possible. That he has succeeded is plain to all who will only take the trouble of reading a few pages. He tells us that the book is a "leathery" one,—that it is dry, unattractive, uninviting. The nature of the subject, and the method in which it is discussed, will account for this feature, and the book is really solid, substantial and thorough-going, and furnishes results which others may safely accept and set forth in a lighter form.

It is almost superfluous to say that Prof. Lipsius is familiar with the literature of the period he discusses, and that he has used it with the cautious judgment of a critic. He could not indeed neglect Baronius, Pagi, Schelestat, Tillemont and other Roman Catholic writers; nor the monographs of Pearson, Rettberg, Redepenning, &c., whose point of view is Protestant. These, however, would not have afforded him much help had he not mastered the discussions of the modern critical school respecting the early history of the Roman Church. The main sources of the chronology of the Roman Bishops during the first three centuries are the old papal catalogues, which fall under two classes: the Greek or Oriental, and the Latin or Western; the former embracing the lists of Hegesippus and Irenæus in the second century; those of the Chronicon of Eusebius, his Ecclesiastical History, and the Chronists dependent on Eusebius; the latter including the lists in Augustine and Optatus, the Liberian Catalogue, the various recensions of the so-called *Liber Pontificalis*, and the MSS. of a catalogue belonging to the year 523. Other subordinate sources are the martyrologies and calendars of the Roman Church. The inscriptions on the graves of a number of early Roman bishops, recently discovered and described by Cavaliere Rossi, are also available. Such are the documents which Prof. Lipsius has subjected in succession to a thorough criticism; stating his results clearly and succinctly, with an impartiality which should recommend them not only to Protestants, but to reflecting Catholics. Much uncertainty prevails over parts of the history, which will

never be entirely removed; but our author candidly allows this, and speaks hesitatingly in all such cases. He is not confident or dogmatic where there is room for doubt.

The most interesting part of the book will probably be that which he himself characterizes as full of critical heresies in the eyes of certain reviewers,—pp. 145—167. Here he discusses the series of Bishops from St. Peter to Alexander, *i. e.* Linus, Anencletus, Clement, Evaristus; the first three belonging to the first century, the last two to the beginning of the second. He does not think that St. Peter was at Rome, much less that he was Bishop of the Church there. The first mention of his bishopric occurs in the epistle of St. Clement to St. James prefixed to the Clementine homilies. According to a Jewish-Christian tradition, he followed Simon Magus to Rome; and the arrival of the latter in the metropolis is placed by Justin in the time of Claudius. Thus St. Peter entered on his bishopric when Claudius reigned, and exercised his office for 25 years, till the Neronian persecution, in which he suffered martyrdom along with St. Paul. The day was afterwards appropriated to the 29th of June. It is curious to observe the mode in which the legend respecting St. Peter as the first Bishop of Rome originated. It arose out of two tendencies originally opposite; the one bringing the apostle to Rome to combat his double-minded rival, *i. e.* St. Paul, gain a triumphant victory over him, and to set up a Jewish-Christian chair in the metropolis; the other, uniting the two men in friendly association, so that they established the Roman Church together, and suffered in the Neronian persecution. The only historical element at the basis of these traditions is the Roman abode and martyrdom of St. Paul. But the Jewish-Christian saga represents the apostle to the Gentiles as completely overpowered by Peter; while the later Petro-Pauline saga makes him live and die in brotherly concord with Peter, because the Church had become catholic at the time. The tradition of St. Peter's abode at Rome dates from about, or from soon after, the beginning of the second century; that of the common ministry and martyr-death of the two, about the middle of the same century. The Roman Episcopate of St. Peter is destitute of historical foundation, and it is all but certain that the apostle never was in the metropolis of the West. We have not space to enter into the discussion respecting St. Clement, the third Roman presbyter. The reader will find some acute remarks respecting him in the book before us, coupled with his alleged authorship of the Epistle to the Corinthians, and its date. Lipsius does not assert positively that St. Clement wrote the letter attributed to him; and we are inclined to think that he dates it too early. The treatise will repay perusal. Pervaded by a fine critical spirit, and elaborated with minute care, it is almost exhaustive of the subject.

NOVELS OF THE WEEK.

Jabez Oliphant; or, the Modern Prince. 3 vols. (Bentley.)

Unawares. (Smith, Elder & Co.)

Gwendoline's Harvest. By the Author of 'Lost Sir Massingberd.' 2 vols. (Tinsley Brothers.)

THE Modern Prince's name is as extraordinary as his character. Hiram J. Cavendish or Jere-

miah Gordon would have been as euphonious a title, and would not have displayed more of that ignorance of important names which marks the run-and-read historian. For the rest, this novel is one of very unequal merit. The author is most at home among the Yorkshire dales and dalesmen, and describes them with the fondness and humour of a native; and least familiar with the manners and customs of the less-interesting routine people of ordinary life. If, as we suspect, this is a first flight of fancy on our author's part, there is no ground for discouragement in the advice we would venture to bestow, *viz.*, to cling in future to the rustic life, which he possesses rare qualifications for describing, and to eschew those ventures into the outer world, for which he lacks experience. Originality is rarer than "sensation," and success in a limited sphere is better than following a multitude to do evil. The leading idea of the tale is a fantastic parallel between Machiavelli's "Prince" and a meddling old millionaire, who, having retired from trade, settles down in the northern village in which his father was a cobbler, and with undoubting confidence in the tact, wisdom, and authority which is acquired in the pursuit of Mammon, sets the affairs of his neighbours before him as the legitimate object of his future management. The character is well imagined, but too extravagantly carried out to be amusing; and, in spite of the groundwork of nobility which underlies his pride of purse and pomposity of demeanour, we are driven at last to wish that his would-be murderers had been successful. In real life, the tender mercies of a private asylum would soon have relieved his friends from so insufferable a bore. Dick Wideawake, a Yorkshire Dandie Dilmont, and a young couple, the course of whose true love runs as spasmodically as can be desired, alone enable us to read these volumes through. Some of the other characters have elements of individuality, but they have no manners; and their customs are—well, we hope not the customs of the Craven district.

"Unawares" is a picturesque tale which loses nothing in the setting which surrounds it. "The May sun was shining brightly over old pointed roofs, the tiny streams running out of three grim carved heads in the stone fountain, danced and sparkled in its light; the horse-chestnuts stiffly standing round the little 'Place' threw deep shadows on the glaring stones; from one side sounded the soft wash of an unseen river; old dilapidated houses were jumbled together irrespective of height and size; behind the women, the town with its clustering houses rose abruptly on the side of a steep hill, crowned by the lovely spires of the Cathedral, and before them, only hidden from sight by the buildings of a straggling suburb, stretched the monotonous plains and sunny corn-fields of the granary of France." In this town, the description of which we have selected as a fair sample of our author's style, the events of a domestic and simple but pure and graceful story are transacted. Thérèse Veuillot, who shares the reader's interest with Deshoulières, the doctor of Charville, has been left lonely in that rustic city by the sudden death of her uncle and sole guardian, Moreau. The old man, whose last days have been embittered by the long absence of a worthless nephew, whose attentions to the fair Thérèse have been the cause of estrangement between them, leaves

the mass of his property in trust for the said prodigal, and constitutes the bewildered doctor trustee of his will. That upright and simple-minded man finds his position unnecessarily complicated by an absolute prohibition of any advertisement for the wanderer, and by the, to him, unwanted burthen of supporting an unprotected lady. His honourable and persistent efforts to do his duty in both respects are hindered throughout by the secret diplomacy of a perfidious notary and his wife, with whom he has lodged Thérèse, and whose interest, therefore, lies in preventing the return of the nephew and the release of Deshoulières from his trusts. But a graver difficulty awaits the unsuspecting doctor. Unawares, and in spite of his best efforts, he is drawn to take a warmer interest in his gentle ward, and at length avows his passion only to find that her love has been long since lavished on the unworthy Fabien. His love, however, is too deep to allow of selfishness, and as her friend he wins her by his manly delicacy to respect and trust him. How his example brings out the latent beauties of Thérèse's character, and how her new-found heroism re-acts upon his own—how he triumphs at last over all misconception, and when Fabien has proved himself inconstant, obtains the woman's love, though he failed to win the fancy of the girl, is told in a manner which will not fail to interest those who can rightly value a story which, though common, is nowhere commonplace.

'Gwendoline's Harvest' will probably please the author's admirers, as it is quite up to the ordinary level of that writer's productions, but readers who are not partial to the sensational school will certainly fail to derive much amusement from it. Gwendoline is another Lady Audley; only worse. Beautiful beyond ordinary beauty, and endowed with ability of the rarest kind, this lady is nevertheless guilty of one of the most atrociously premeditated and cold-blooded murders to be found in any modern novel,—and that is saying a great deal. Even our friendly neighbours, the French, considerate as they are to assassins, and excusable as they seem to imagine the majority of murders, would find it difficult to say that charming Gwendoline's homicide was committed under "extenuating circumstances." The why and wherefore this crime was committed, and the consequences thereof, are told in the novel before us, and constitute its chief ingredients. In fact, with the exception of a burglarious attack by escaped convicts on the heroine's abode, which has nothing to do with the plot, and is most unnecessarily worked into the book, the murder may be said to form the whole work. It may be as well to state here briefly the facts of the story, as they give a fair specimen of the kind of plot that the sensational novelists of the present day think it advisable to exert their abilities and waste their time upon.

Gwendoline is the daughter of an extremely poor but well-descended baronet, Sir Guy Treherne, and is engaged, in rather a sly way, to one Piers Mostyn, a young gentleman of splendid appearance, irreproachable descent, and unmitigated poverty. This young but not over happy couple have a secret interview, in which the lady displays her affection for her lover in the most open manner, and then coolly tells him, after some bewitching caresses, that as they are both so poor it would be the height of folly for them to marry, and that she has

thought over a plan to make a large sum of money, on which they will be able to live comfortably a few years hence. The details of her scheme she does not enter into, but she plainly informs him that her plan involves the necessity of their temporary separation, and the taking of a husband to herself prior to Mr. Mostyn occupying that very distinguished position. The gentleman is at first somewhat dismayed at the prospect, but is ultimately convinced of the propriety of her plan, and is much struck—as who would not be?—with her devotion to himself. He stipulates, however, for equal freedom on his part to marry any eligible lady who may turn up prior to Gwendoline being in a position, through the death of her first husband, to marry him. The lady at once sets to work. She has already “spotted,” to use a vulgar but apt expression, a proper man for her purpose in a rich Mr. Ferrier, with a consumptive wife. This wife dies—not, strange to say, by the direct agency of Gwendoline—and the latter soon after marries the widower. Mr. Ferrier is then, after a decent interval, poisoned by the heroine with prussic acid, and the lady as a rich widow promptly marries Piers Mostyn, who has in the most considerate way, remained a bachelor for the purpose. It will naturally be anticipated, in this state of things, that such a nice couple live for some years a happy and contented life. Far from it. Piers gets tired of his wife, is unfaithful to her, gambles, becomes a thorough blackguard, and is on the verge of ruin. In this crisis Gwendoline shows herself equal to the occasion. She resolves to poison a daughter of Mr. Ferrier by his first wife, who has a large sum of money and has willed it, as Gwendoline has discovered, to the only son of Gwendoline and Piers Mostyn. An old servant of the family discovers this in time, and denounces Gwendoline before her son and step-daughter as the murderer of Mr. Ferrier. There is much excitement at this, but it ends in the son renouncing his parents and flying to Venezuela with the young lady who was to have been poisoned, and there they are seen living happily as loving man and wife when the book closes. As to what becomes of Gwendoline and her husband we refer to the novel itself.

The violence done by this tale to common sense is apparent; and the sketch we have given may well stand as the self-convicting criticism on the work,—at any rate so far as regards the framework of it,—and we need say no more concerning it. With respect, however, to the way the framework is covered and filled in—the style and manner of narration—we can speak in terms of praise. This only makes us the more sorry that an author who seems capable of writing a really high-class novel, should waste time on such a contemptible subject as the one above. Who can possibly take any interest in an unnatural couple like Gwendoline and Piers Mostyn? No one can realize such monsters; and even if a highly gifted individual could be found capable of such realization, we doubt extremely if he could enjoy his peculiar gift. Delicacy of handling, knowledge of character, a high tone of feeling and a sense of humour—these are the qualities to be cultivated by a novelist, and these are the very qualities which are the least capable of being shown in sensational works. For this, if for no other reason, an author of merit and

ambition should never condescend to labour on subjects like the present, which only obtain a temporary popularity among those whose good opinion is not worth the having. If the author of ‘Gwendoline’s Harvest’ will listen to advice tendered in an amicable spirit, he will quit his present field and try higher ground. Should he do this, he will soon experience the beneficial results in the improvement both in the number and quality of his readers, and—last, but not least—in the remarks of his critics.

OUR LIBRARY TABLE.

The Queen’s Messenger. By Major Herbert Byng Hall. (Ward, Lock & Tyler.)

A CHAOTIC little book, in which Major Byng Hall professes to relate his experiences as a Foreign Office Messenger, but which contains a good deal of quotation and not much original matter. The corner-stone of Major Hall’s incidental defence of the Queen’s Messenger system is his statement of the necessity of a knowledge of foreign languages for the despatch service; but inasmuch as Russia is the country of which he writes at the greatest length, and to which he seems most to have been sent, and as he writes in one place “potorgna,” and in another “poteragena,” for “padarojna”—an order for horses, and “zomava” for “samovar,” the inevitable tea-urn, one must be content to doubt his knowledge of the tongues. It is hardly possible to recognize “Pscof” in “Scoff,” “ryab-chick” in “rapt-chick,” or “Tsarskoe Selo” in “Sarsca Selo”; and the Louse-Market of St. Petersburg is three times written “Loose-Market.” It is not only of Major Hall’s English and of his Russian that we have to complain: there is in his book one sentence of unintelligible, and one at least of abominable French, and his Spanish is revealed in “Hozé” for Jose. Major Hall is wanting in experience as a writer.

Rural and City Life. (Low & Co.)

A short preface tells us that this volume constitutes “Old Boomerang’s third contribution to the book literature of Australia.” It also expresses the author’s confidence that he will be found to have derived benefit from the strictures of reviewers upon his previous works. The most useful suggestion that we can offer him is, that in future he make a point of submitting his compositions to some competent critic prior to publication. It is true that he might not always in such case be induced to refrain from print; but at least he would escape affixing such a title as “Rural and City Life” to a story of which the scene lies entirely in Australia, while the book itself is published in England. He would escape, too, at least three-fourths of the cost of “setting-up”; for he would be shown how to compress his work into a quarter of its present proportions by the curtailment or omission of a multitude of details, which are wearisome by their minuteness without being in any way characteristic. The book before us records the fortunes of a family of emigrants, from their start as labourers to their finish at wealth and social standing in New South Wales. “The Stubble Family,” of course, has many ups and downs, thriving sometimes upon the ruin of others, and others sometimes thriving upon its ruin. The breaking of the Bank of Australia ruins the master and makes the fortune of the servant; for Joe Stubble is thereby enabled to purchase for a song the property on which he has been employed as a labourer. The vicissitudes which follow are of the ordinary colonial type. Threatened with ruin by drought, he is saved by the expedient of “boiling down.” Deprived of all his hands in the first instance by the gold discovery, he is repaid a hundred-fold by the increase in the value of his stock. Of course, when he becomes rich, his wife persuades him to abandon the bush for the capital. Joe complies, and, having purchased a house in Sydney, becomes in due time, first, a member of the Legislative Assembly, and

next, having taken to speculating, a bankrupt. This calamity is aggravated by the worthlessness of his sons, but mitigated by his choosing the crisis as a good one for becoming “converted.” The process is after the most approved “revivalist” fashion. Joe’s missionary friend, Rowley, urges him to lose no time in jumping into the spiritual life-boat. For some time Joe does not see it; but the desired mood being at length evoked, “I am saved!” shouts Mr. Stubble. “Oh! I never felt so happy in all my life! Thank God! I have jumped into the life-boat, and I am saved!” He is saved also in a different way by the same agency; for Rowley discovers a roll of bank-notes in an old chair which Stubble had purchased. Hereupon Joe buys a farm in Illawarra, and retires thither to dwell in moderation and contentment. The local associations of the book may secure it a certain circulation in the colony; but it would be necessary to convert “Old Boomerang” into Young Boomerang to give him a fair chance of achieving anything like real success in literature.

Woman: her Position and Power. By W. Landels, D.D. (Cassell, Petter & Galpin.)

We fully appreciate the motives which have led Dr. Landels to write this book; but his style is not an attractive one, and it seems to us that he often dwells too long on points on which there is little to be said that has not been said before.

Herodotus. By G. C. Swayne. (Blackwood & Sons.) This is the third volume of the ‘Ancient Classics for English Readers,’ and will, no doubt, interest the public for which it is intended; yet we do not think Mr. Swayne is so successful with Herodotus as Mr. Collins was with Homer. He is too much bent on modernizing his author.

The Bull’s-Eye Ballads. By Constable Q. (Day.) The “force” will not slip out of history. It has here got its *Vates* in Constable Q., who writes smart and sprightly verses illustrative of a policeman’s duties and difficulties. The author asks for some critical courtesy for his verses: “When it is stated that they have been written piecemeal, between the hours of duty, some indulgence will probably be granted!” There is a “good six-penn’orth” of rhymes in this little book, and we are not surprised that a poet should start from ranks which, metropolitan and civic, contain nearly 10,000 active and intelligent men . . . representing every grade of the social rank, from the labourer to the linguist, from the mechanic to the military officer.” There are two or three woodcut tail-pieces to these rhymes which give promise of something better to come. A half-hour may be well spent on this last issue from the Savoy Press, and from the locality whence, in the last century, the King’s Printing Press issued Proclamations, Acts of Parliament and Extraordinary Gazettes.

We have on our table *The Fullness of the Spirit*, by the Rev. A. M’Millan (Kent),—*The Centenary Edition of the Waverley Novels*, Vol. V., *Old Mortality* (Black),—*The Pigskins Abroad*, by Major H. Byng Hall (Ward & Lock),—*The Victoria Magazine*, Vol. XIV. (Faithfull). Among New Editions we have *Aristophanes*, edited by W. C. Green, M.A. (Rivingtons),—*Seven Eventful Years in Paraguay*, by G. F. Masterman (Low),—*The Peerage of Poverty*, by Edwin Paxton Hood (Partridge),—*Traditions of Palestine*, by H. Martineau (Routledge). Also the following pamphlets: *On Medical Reform*, by E. Crisp, M.D.,—*Our Cities*, by J. Storer (Stevenson),—*Suggestions for Thought on the Permanence of Individuality*, by J. C. B.A. (Hamilton),—*The Angler’s Guide to the Rivers, Lakes and Fishing-Stations of North Wales*, by W. Pritchard (Routledge),—*The Lucifer Match and the Post-Office Monopoly*, by W. Hastings (E. Wilson),—*The Beard Mania*, by an Old Shaver (Templeman),—*The Wandering Thespian Annual for 1870* (Grant),—*God’s Omnipresence, and other Poems*, by A. M. Hoblyn (Macintosh),— and *Zeitschrift für Kunde der Stenographischen Systeme aller Nationen* (Leipzig).

THEOLOGICAL BOOKS.

A Treatise on the Grammar of New Testament Greek, regarded as the Basis of New Testament Exegesis. By Dr. G. B. Winer. Translated from the German, with large Additions and full Indices, by Rev. F. W. Moulton, M.A. (Edinburgh, Clark.)

WINER'S 'Grammar' is a book of standard and permanent excellence, the companion of every scholar who studies the Greek Testament. One of those exhaustive and masterly works which we owe to the Germans, it occupies a place of its own. The author was a man of immense reading, of vast erudition, and of good critical powers. The Edinburgh publishers formerly issued a translation of the same grammar by another hand, but from an older edition. Though not stated in the title-page, the present translation is from the sixth edition, issued in 1855. It is not therefore from the last, that is the seventh, edited after Winer's death by Prof. Linemann, and published in 1867. Why was not the seventh edition translated? Why was a prior one chosen? Did the translator not know it? Dr. Linemann tells us that he has incorporated all Winer's available notes which he left in MS.; and as he is himself an excellent scholar, he has appended remarks of his own. Hence we much prefer the German edition; and the translator's notes seem to be of small value. He cannot distinguish good scholars, whose authority is worthy of respect, from those who should not be quoted. He properly refers to Dr. Donaldson; why to Dean Alford and Bishop Ellicott? He cites Lipsius and Buttmann; why Mesars. Webster and Wilkinson? The translation as a whole is scarcely satisfactory, because the author does not always understand the original, and takes liberties with it which we do not approve. Thus he renders *nomina conjugata*, "cognate nouns"; and in the same passage, section 32, 2, affirms that the word *objective* is surely a misprint, and that *not objective* would be nearer the mark! There are also omissions, as in Note 1. to page 628, where, after Winer's statement, "This has not been observed by Tischendorf," which is correct as far as the second edition of the Greek Testament is concerned, it should be mentioned that the seventh edition has what Winer thinks the right thing. The note of Winer at the beginning of his treatment of the article should have had a longer supplement for the sake of completeness. Wordsworth's treatise, Mr. Granville Sharp's letters, and the able pamphlet of Mr. Winstanley addressed to Mr. Sharp, should not have been unnoticed. We regret that the translation should have fallen into the hands of one who seems to be but a crude scholar, for had a mature and experienced one undertaken it, the work might have been one of value. Of the additions as a whole we cannot speak highly, though they are occasionally good. Trifling observations only increase the size of the volume. Of what use are notes to the effect that Dr. Ellicott's explanation is substantially the same as Meyer's, or "see Alford *in loc.*?"

Ewald's Introductory Hebrew Grammar. Translated from the Third German Edition by J. F. Smith. (Asher & Co.)

THE value of Prof. Ewald's Grammar for Beginners is well known. The present volume is a literal translation, executed by a friend and pupil of the Göttingen professor. It has a table of contents, indexes of texts, Hebrew words and subjects, which are wanting in the original, and add considerably to the usefulness of the English edition. We need not discuss the merits of Prof. Ewald as a grammarian, nor take objection to several of his views. He is not, we think, the best man to write an elementary grammar. Mr. Smith has translated accurately; but we do not like some of his renderings, such as *nounal*. He should also have employed "y" where Ewald uses "j," as in the case of *j'mn*.

The Present Dangers of the Church of England. By W. G. Clark. (Macmillan & Co.)

THIS is a good pamphlet—better, in fact, than Mr. Clark's letter to his Bishop led us to expect. Mr. Clark's suggestions, if not novel, are well expressed, and we trust they will meet with the attention they

deserve. The author has at heart the cause of the Church, and desires to strengthen her position by liberal reforms.

Die Einheit der Religionen im Zusammenhang mit den Völkerwanderungen der Urzeit und der Geheimlehre. Von Ernst von Bunsen. 1 Band. (Trübner & Co.)

IT is one of the duties imposed on modern science to ascertain the uniting as well as the separating elements in the history of religions. So far the writer of this work is correct, and the task he has undertaken is commendable. After devoting years of toilsome research to the subject, comparing geographical, ethnographical and chronological facts, and after an extensive course of reading and no small amount of reflection, he has arrived at results which, as he thinks, indicate a solution of the problem. Setting out with the well-attested fact that the forefathers of all the Indo-Germanic peoples dwelt together at one time to the north of the Himalayas, the author proceeds to inquire into the time of the Aryan separation, and so to approximate the age of the Vedas. This he puts 9708 years at the least before Christ. The Aryans, or Japhethites, went in two independent migrations towards the West. The Indian branch, designated in the table of Genesis as the register of the Hamites, founded the kingdom of Nimrod. The second or Iranian branch, uniting with the Indian branch in lower Mesopotamia, founded the Assyrian empire. The Hebrew race coincides with the Indian branch of the Aryans and Turanians. The inhabitants of Canaan prior to Abraham, incorporated with Israel as one people, were Iranians in part. Abraham's forefathers dwelt among the Chaldees or Kelts, i.e. Aryans. The Elohistic sections of Genesis present the Indian, the Jehovahistic the Iranian tradition. David descended from Caleb, and therefore from the non-Hebrew Iranian branch of the Israelites, to which Melchizedek and Jethro belonged. To this dualism of race in Israel, the two lines of the Aaronites, and the religio-political parties of the Zadokites, or Sadducees and Pharisees, are closely related. The connexion of the genealogical table in Genesis with various events that occurred about 10,000 years before, points to a secret doctrine in union with a priestly organization. The Book of Job and the Proverbs are later records and explanations of older traditions. The sacred books generally are extracts from the secret doctrines of the initiated, intended for the people. The Apocryphal works are secret writings. The book, in short, is replete with ingenious combinations, the writer having a talent for chronological and ethnological investigations; but his assumptions are numerous, and he has crotchetts in abundance. Occasionally a good suggestion is made; much oftener he indulges in wild conjectures; and most of all to be condemned are the singular explanations which he gives of Scripture books, such as Job, the narratives respecting Samson, and the book of Jonah. The person of Job he identifies with Melchizedek. The composition of the Pentateuch as far as the Elohistic and Jehovahistic parts are considered is partly misapprehended. The book contains what we are obliged to call reveries. Confident as the writer is of his conclusions, we fear he has engaged in a task for which he is incompetent. His learning is untrustworthy, his judgment deficient. We want something else than ingenious speculations, whose baselessness is obvious to all except to Herr von Bunsen himself. It is amusing to see how he is haunted by the phantom of a 'Geheimlehre,' to which he assigns a very important part in the history of religions. But it is matter of surprise and regret to sober-minded readers that he should bring Zadok the high priest, David's contemporary, into connexion with the Sadducees, supposing him or some Sadducean of his time to be the writer of Ecclesiastes; that he should gravely refer Lamech's triumphal song in Genesis to the Median conquest of Babylon, or as he terms it, the conquest of the Indian-Cushite kingdom of Nimrod by the Iranians, 98 years before Noah's flood; that he should resolve into an ethnographical matter the birth of Shem by explaining it as the political elevation of the mixed races

of the Semites or Adamites; that he should identify "Darius the Mede" with Cyrus; Thraetona with Lamech; the serpent of Genesis, or the Satan of later books, with the black Turanian who uniting with the white Aryan at that early period when the two dwelt in the northern territory of the Himalayas, the high land of Pamir or the Eden of Scripture, gave rise to a third or Adamite race by the intermixture. The work has a lengthy appendix, in which details are given with remarkable minuteness, in support of statements in the text. A good map accompanies the volume, and facilitates the perusal of it, but it is no easy task to follow the author through his discussions, in consequence of his rapid combinations, his peculiar nomenclature, his arbitrary logic, and the perpetual whirl of Aryan, Turanian, Japhetite, Iranian, Hamite, Indian, Shemite, Adamite, Kenite. When we have laboured through his six hundred and sixty-eight pages and happily reached the end, the predominant feeling is disappointment.

LIST OF NEW BOOKS.

Theology.

Arnold's (M.) *St. Paul and Protestantism*, cr. 8vo. 4/6 cl.

Beecher's (H. W.) *Sermons*, 2nd Series, cr. 8vo. 4/ cl.

Henderson's *New Scottish Psalter*, 2/6 cl.

Little Way of Paradise, edited by a Priest of the English Church, 12mo. 2/ cl.

Moorhouse's *Jacob*: Cambridge University Sermons, 1870, 3/6.

Oxford's *Notes of Sermons*, cr. 8vo. 3/6 cl.

Philosophy.

Bascom's *Principles of Psychology*, cr. 8vo. 7/ cl.

Fine Art.

Cruikshank's (G.) *Eighty-two Illustrations*, 4to. 10/6 bds.

History.

Holland and Hozier's *Record of the Expedition to Abyssinia*, 2 vols. illust. 4to. 84/ cl.

Röle's *History of the Karaite Jews*, cr. 8vo. 7/6 cl.

Geography.

Bradbury's *Norway*, and how to see it for 15 Guineas, 12mo. 2/6.

Brown's *Handy Guide to Canada for the Farmer*, &c., 12mo. 1/6.

Musgrave's *Rambles into Brittany*, 2 vols. cr. 8vo. 24/ cl.

Philology.

Méliéville's *Dictionnaire Franco-Normand*, 8vo. 12/ cl.

March's *Comparative Grammar of Anglo-Saxon*, 8vo. 7/6 cl.

Science.

Dickie's *Popular Treatise on the Teeth*, 12mo. 10/6 cl.

Donovan's *Handbook of Phrenology*, 8vo. 7/6 cl.

Figuer's *Mammalia, their Orders and Habits*, 8vo. 16/ cl.

Frankland's *Lecture Notes for Chemical Students*, Vol. I. 4/.

Johnson's *How Crops Feed*, cr. 8vo. 10/ cl.

Packard's *Handbook of Operative Surgery*, 8vo. 25/ cl.

General Literature.

Adams's (W. H. D.) *Every-day Objects*, cr. 8vo. 6/ cl.

Carlyle's *Works*, Library Edit. Vol. 17, Cromwell's Letters, &c., Vol. 4, 8vo. 9/ cl.

Davies's *Lighthouses*, &c., on Voyage of Human Life, 12mo. 3/.

De Quetteville's *Pardon of Guingamp*, &c., cr. 8vo. 9/ cl.

Evening Amusement, by Author of *Letters Everywhere*, 2/6 cl.

Forrester's (Mrs.) *My Hero*, 3 vols. cr. 8vo. 31/6 cl.

Gard's (A.) *The O'Nelles*; or, *Second Sight*, cr. 8vo. 7/ cl.

Gentleman's *The Magazine*, Vol. 4, 8vo. 7/ cl.

Gordon's *Spanish Inquisition*, 12mo. 3/6 cl.

Hall's (Mrs. W. G.) *The Sculptor of Bruges*, 12mo. 1/6 cl.

Haydn, and other Poems, by Author of 'Life Below,' 12mo. 5/.

Help for the Sick and Wounded, trans. by J. Furley, cr. 8vo. 6/.

Jephson's *Notes on Irish Quizzes*, 8vo. 7/6 cl.

Morgan's *My Welsh Home and other Poems*, 12mo. 1/6 cl.

Melville's *The Gladiator*, new edition, 12mo. 2/ bds.

Morrison's (Hans) *Poems and Memoir*, 12mo. 4/6 cl.

Passmore's (Mrs.) *Non Angli, sed Angeli*, 12mo. 5/ cl.

Pennell's *Modern Practical Angler*, cr. 8vo. 6/ cl.

Riddell's (Mrs.) *Austin Friar*, 3 vols. cr. 8vo. 31/6 cl.

Rossetti's (C. G.) *Commonplace, and other Stories*, cr. 8vo. 7/ cl.

Royal's *Blue Book*, April, 1870, 12mo. 5/ bds.

Storehouse (A) of Stories, ed. by Miss Yonge, 12mo. 3/6 cl.

Story *(The) of the Volksungs and Nibelungs*, &c., trans. by Magnusson and Morris, cr. 8vo. 12/ cl.

Verne's (Jules) *Five Weeks in a Balloon*, cr. 8vo. 7/6 cl.

Webster's *Royal Red Book*, April, 1870, 5/ cl.

CAMBRIDGE LETTER.

Cambridge, May 9, 1870.

DURING the last year a financial question of more than usual importance has occupied much of the time and attention of the resident members of the University. Two years ago the scheme of examination for the Mathematical Tripos was revised, and the sciences of Heat, Electricity and Magnetism were added to the list of subjects. This addition to the course of study seemed to render necessary an increase of the teaching power of the University. A Syndicate, known as the Physical Science Syndicate, was appointed to consider the subject, and in due time recommended the establishment of a Professorship and Demonstratorship of Experimental Physics, and the expenditure of a considerable sum in the erection of laboratories and the purchase of apparatus. In consequence of the report of the Physical Science Syndicate, a new Syndicate was appointed "to

consider the means of raising the necessary funds," and "further to consider other wants of the University, and the sources from which those wants might be supplied." It appears from the report of this last Syndicate, which has now been for some weeks before the Senate, and which was on Saturday last discussed in the Arts School, that the Syndics at the commencement of their labours drew up a list of the most pressing wants of the University, in which they included, together with those above mentioned, a Demonstratorship of Chemistry and Teachership of Paleontology and Modern Language: they were further of opinion that a large Examination Hall ought to be erected, and that the salaries of nine of the professors ought to be increased to 500*l.* per annum each. The amount required for these purposes, exclusive of the cost of an Examination Hall, and of a capital sum of 6,300*l.* for buildings and apparatus, was estimated at 3,160*l.* per annum. They next addressed a circular to the several colleges inquiring "whether they would be willing, under proper safeguards for the due appropriation of any monies which might be entrusted to the University, to make contributions from their corporate funds for the above-mentioned objects." The answers of the colleges to this communication "indicated such a want of concurrence in any proposal to raise contributions from their corporate funds by direct taxation, that the Syndicate felt obliged to abandon the notion of obtaining the necessary funds from this source, and, accordingly, to limit the number of objects which they should recommend the Senate to accomplish." Addressing themselves, therefore, solely to the consideration of the means of carrying out the recommendations of the Physical Science Syndicate, they ended by advising the increase of the capitation tax paid by every member of the University from seventeen to nineteen shillings per annum, and the appropriation of a part of the income of the General Building Fund and of the Museums Building Fund. It is unnecessary here to enter into a full examination of these recommendations: it will be sufficient to say that in the discussion in the Arts School, the supporters of the report defended the measures suggested in it as "temporary expedients to meet small but pressing wants"; whilst its opponents held that the scheme was as "inadequate in its results as it was iniquitous in its means." In fact, the suggestions finally offered by the Syndicate are, comparatively, of little importance; but it is impossible to exaggerate the gravity of the question raised in the earlier part of the report—Shall the colleges contribute directly to the support of the University? Two University Commissions have answered the question in the affirmative: the principle has been implicitly acknowledged by the Council and by the Senate of the University; and now, as it appears, is distinctly and unanimously recognized by a Syndicate numbering among its members the bursars of all the colleges. It was accepted also by nearly all the speakers who took part in Saturday's discussion. But if there is less opposition to the principle than might have been expected, there is great diversity of opinion about the way in which it is to be applied. The replies of the colleges to the Syndicate's circular being confidential communications, the difficulties to be overcome have not been publicly considered; but several influential members of the Senate, in the course of the discussion, expressed their opinion that the principle of collegiate taxation ought not to be abandoned. They thought that all opposition to it would cease if the colleges were allowed to choose the form in which their several contributions should be paid. Thus, whilst one college would prefer to be taxed directly upon its distributable income, another would find it more convenient to sacrifice one or more fellowships for the support of some one of the professors. In all probability, it would be necessary in carrying out such a scheme to appoint an arbitrator to hear the representatives of the University on the one hand, and those of the individual foundations on the other, to assess the tax, and to determine the mode of payment. It would, no doubt, be difficult to devise a system

of taxation which would satisfy all parties, but at present we are certainly not justified in declaring the difficulty insuperable; and until it is proved that a scheme sufficiently comprehensive to relieve the pressing wants of the University is impracticable, it is clear that no temporary and confessedly inadequate expedient ought to be adopted.

At a time when the University has taken the important step of admitting non-collegiate students, no one, I imagine, will venture to argue that the colleges ought to be developed to the injury of the University: it follows, as a corollary, that if the University is not able to defray its proper charges, the colleges must necessarily be called upon to contribute according to their means. If the scheme at present before the Senate is accepted, the colleges may escape taxation for a time; but they will not long enjoy this immunity, and even for their own sakes it is not to be wished that they should enjoy it.

J.

A NEW SOCIETY.

MR. W. ALDIS WRIGHT having lately suggested the collection of our provincialisms on a systematic plan, Mr. Alexander J. Ellis, the well-known authority on English pronunciation, has proposed the formation of an English Dialect Society, under the presidency of Mr. Aldis Wright, to take the matter in hand, and secure the representation of all the provincial sounds on one system, his newly-proposed *Glossic*, which is specially adapted to the purpose. As without such a scheme of writing down our provincial words the collection of them can be but of little use, we hope that Mr. Ellis's proposal may be adopted and carried out. To have an accurate representation of the whole of the speech-sounds of our Victorian England, for the use of ourselves and our posterity, would be, indeed, a gain to all linguistic students, and is well worth an effort to secure.

THE BURIAL-PLACE OF KING ALFRED.

We made reference in the *Athenæum* (No. 2205) to the burial-place and mortal remains of King Alfred, and the alleged discovery of both by a Mr. Mellor. Since that period, the Winchester and Hampshire Scientific Society appointed, as we noticed at the time, a Sub-Committee to inquire into the matter, which, as we remarked, is one of national interest. From the Report of this Committee, we gather the following facts: In 1110, the bodies of Alfred, his queen Alswitha, and their son Edward, are said to have been finally deposited in the monastery at Hyde, a suburb of Winchester. The monastery was more than once despoiled, but, after the Reformation, it seems to have been reduced to ruins. The Report takes no notice of the statement of Mr. Hughes, in his 'Life of Alfred,'—namely, that Bishop Fox collected the mortal remains of so much royalty; that these were preserved in chests of lead at Winchester, till Waller's soldiers scattered them, and that afterwards as much as could be got together of the dust of early kings was carried to Oxford. All possibility of identification ceased. The Abbey ruins were the quarry which supplied material for modern buildings. The ground was dug up over and over again. A county bridewell was built upon the site. This was taken down. The site was again turned up and over, and the digging and re-digging yielded many remnants of old life and old splendour; but among the skulls there was no possibility of distinguishing between a king's and a churl's. Towards the end of last century, an Anglo-Saxon inscription, bearing Alfred's name and the date 881, was discovered among the ruins of Hyde Abbey. A suggestion was made that it was originally placed under a statue of Alfred as the original founder of the Abbey. At an earlier period, Leland had said that, in the tomb of the King and his son, two little tablets of lead had been found inscribed with their names. It was probably from hearing of these inscriptions that Mr. Mellor was induced, in 1866, to repair to Winchester and see what he could make out of it. The Report treats him as weak of mind and poor in purse. He was, however,

aided in his explorations by persons who must have thought well of him; and, if he showed lack of judgment by pronouncing three skulls which he had discovered, to be those of the King, his queen, and their son, he was deceived, unjustifiably, on another occasion, when an undoubtedly ancient battle-axe, which had lain for some years previously in the yard of a blacksmith's shop, was deposited in a place for the express purpose of its being found there by Mr. Mellor. The same deception was practised upon him when he fancied he had discovered the two leaden plates mentioned by Leland. They were clearly made of new lead: "one, as if tea-lead had been beaten and rolled together; the other, as if a piece of ordinary plumber's lead had been beaten and stamped." A few curved lines were made out; and among them Mr. Mellor recognized the letter A, which one judge declared to be not an Anglo-Saxon A, and another said that the so-called A was no letter at all. Competent critics pronounced the whole to be modern; and we must add for Mr. Mellor, that he seems to have been as much deceived as guilty of deceiving others. This appears to have been the opinion of the Rev. C. Sloggett, Vicar of St. Bartholomew, Hyde, who "added his testimony that the whole affair was a gross imposition on Mellor's credulity." The end of all, then, amounts to this: "The dust of the great King" collected by Bishop Fox, with other dust of noble quality, after the dissolution of the monastery, was deposited by the Bishop in leaden chests, duly inscribed, "showing whose bones were within." These chests were smashed, emptied, their contents scattered, and identification rendered impossible by Waller's Puritan soldiers, in 1642. As much of the scattered dust and bones as could be collected was thereupon conveyed to Oxford, and lodged "in a repository building next the public library." If Alfred's dust be not there, his memory remains. The statue of the King, gratefully set up by Plot at University College, was removed by Obadiah Walker in 1686; and Alfred's original position was subsequently occupied by the statue of Queen Anne. In 1718, "a picture (as Dr. Clarke wrote to Dr. Charlott)—set in gold and made by order of King Alfred, who, it is said, wore it about his neck"—was presented to the Bodleian; this portrait of the King, as it was called, had been discovered some years previously in Somersetshire, and was, we fear, as apocryphal as Mr. Mellor's royal skulls; and we would not guarantee that the bust of Alfred, which Lord Radnor presented to University College, in 1771, is an accurate likeness, although Rysbach was the author of the model and Wilton executed it from that master's design.

THE CAMBRIDGE SHAKESPEARE.

Philadelphia, April 18, 1870.

For reasons which it is needless to state, and which could hardly be stated without further provoking a quarrel, I decline to reply to Mr. Wright's last communication in the *Athenæum* of the 19th of March (just received) in reference to the New Variorum further than to say that, when Mr. Wright asserts that I am "compelled to use the work" of the Cambridge Editors for the reason that I "cannot do without it," he is utterly mistaken.

I have all the editions that they had, so far as I can gather from their work (except Pope's First Edition, Rowe's Second and Rann's), besides others that they, apparently, have not used. I have the four Folios and Mr. Halliwell's Fac-similes of the Quartos. So far from being "compelled" to take the work of the Cambridge Editors for the reason that I "cannot do without it," he is utterly mistaken.

So highly have I for many years past esteemed the Cambridge Edition, that even at this present I would gladly prefer to cloak its failings with backward step and averted gaze. But since Mr. Wright "strongly suspects" that I do "not know what collating means," let me say that in the textual notes of the Cambridge Edition to the single play of 'Romeo and Juliet,' I find that the Cam-

bridge Edition varies in upwards of forty instances from the Second and Third Quartos in the British Museum, from the Fourth and Fifth Quartos in a private library in London, and from the Folios in this city.

Although for many of these variations an excuse may be found in the fact that copies of Quartos and Folios of the same date differ; yet this excuse will hardly cover more than double the number of similar shortcomings which I also find in their collation of the different editions from Rowe to Dyce.

A list of these *Errata* and *Corrigenda* Mr. Wright can have, if he wish for it, in the columns of this or any other public journal that will print them.

Life is too short to be spent in squabbling. Therefore, with many thanks to the *Athenæum* for its courtesy in printing my last long letter, I shall persist in my endeavours to keep the peace.

HORACE HOWARD FURNESS.

M. VILLEMAIN.

The French Academy has sustained a fresh loss. M. Villemain has died, at the age of eighty—an age, by the way, for which he has enjoyed the reputation for a dozen years at least. A reference to an admirable portrait of him, painted by Ary Scheffer, will account for this; his face was wrinkled and seamed, and his skin was the colour of parchment: a contemporary said of him that if he told you he was a hundred years old you would accuse him of coquetry! On the whole, the Perpetual Secretary presented a wonderful general resemblance to his idol, Voltaire.

M. Villemain had the benefit of an admirable education, commenced by a devoted mother; he was a precocious genius, but, unlike most precocious children, his talents grew with his years and ripened to the last. His 'Eloge de Montaigne' brought him into notice, but the first great success of his life was his essay on 'Les Avantages et Inconvénients de la Critique.' This he read before the Academy on the 21st of April, 1814. The Allies were then in Paris; the Emperor of Russia and the King of Prussia were among the audience, and the young essayist addressed the conquerors in terms of eulogy which did not escape censure; but in those days M. Villemain was a Royalist. For a time M. Guizot's substitute in the chair of modern history, he became Professor of French literature and eloquence; four years later he was at the head of the Division of Letters in the Ministry of the Interior, and two years after that, he was elected a Member of the Academy; he became afterwards Councillor of State, but quitted public life in 1826, and continued to fill his professorial chair till 1830, when he became a Peer of France and Grand Master of the University.

In the short-lived cabinet formed by Soult in 1839 he held the portfolio of Public Instruction, and again in 1840 M. Guizot gave him the same post. During his tenure of office he had to meet the attacks of the clerical party headed by M. de Montalembert, of M. Berryer, of M. Thiers, and opponents of all shades. His health gave way, and he retired, after being in office for four years. After that time he confined himself to literature, and besides an immense number of addresses, reports, &c. made to the Academy, he published several contributions to the history of literature. It was as a critic and an historian that he first gained his reputation, and he continued to the end faithful to his vocation.

His character has been sketched with a loving hand by his friend, M. Sainte-Beuve, but a full biography of such a man's career will, we should think, not be long wanting, especially as he has prepared his own memoirs for publication and left, we understand, to M. Saint-Marc Girardin, his successor in his professorship, the task of seeing that work through the press, and also of publishing or destroying, as he may think best, a mass of manuscripts upon a variety of subjects which have accumulated in the pigeon-holes of his *secrétaire* in the gaunt old rooms which he occupied so long in the Palais Mazarin.

THE RIVISTA EUROPEA ON GARIBALDI.

In the April number of the *Rivista Europea* there is an excellent review of General Garibaldi's two novels, 'Cantoni il Volontario' and 'Clelia,' or 'The Rule of the Monk,' by Signor Angelo De Gubernatis. As it may be interesting to our readers to learn what is the judgment of liberal and educated Italy on the last literary productions of the General, we shall give a brief *résumé* of the review. Signor De Gubernatis regrets that General Garibaldi should have been tempted to write novels when there was one book which he might have written with the greatest success, and which was naturally to be expected from him. 'My Memories,' or 'The Legend of the Camicia Rossa,' when related by the General, would have deservedly attracted millions of readers. It would have been well for Garibaldi had he never read the novels of Victor Hugo and Guerrazzi, especially those of the latter, whom the author of 'Clelia' has followed only too faithfully in his curses against tyrants, and in his imprecations against priests. It is probable that no one will read any future novels of General Garibaldi except his own volunteers, for whom alone they seem to be adapted. The General has done everything he could to restrict the circle of his readers. He calls the Italian Government "always hypocritical" and "always perverse"; he constantly insults the Italian army; he gives to Jews the opprobrious epithets of "vagabonds and usurers"; and he declares that he would like to see the churches sacked, even at the risk of causing the destruction of some masterpiece of art. In the 'Cantoni,' Garibaldi seems to exhaust all his vocabulary in violent abuse of the priesthood; the priest is "a vampire, a fox, a reptile, a viper, a hyena, an insect, a goat, a serpent, or a wolf," in fact, the priest is represented as constituting in himself at least half of a large zoological collection. But even this does not satisfy the General; the priest, according to him, is "a pest, a cryptogamous animal, the slave of the demon, an assassin, an enemy of Italy, an enemy of the human race, a buffoon, a master of all deceit, a real secret police, the solid pedestal of despotism, the quintessence of the horrid ministry of hell," besides a number of appellations which we purposely omit. In the 'Cantoni,' Signor De Gubernatis says, there is no novel or fiction whatever: to call it a novel is a mere pretence; the real aim is too apparent, which is to vent imprecations on the Government and the priesthood. He says that the General's brain seems like a ship without a compass; it strikes against every rock and every shore, for the good pilot is wanting—the goddess Reason, whom the General names indeed, but to whom he is so little devoted as to offend her in almost every page. The author of 'Clelia' and of 'Cantoni' has belied the apparent simplicity of his character; he has followed the perfidious advice of his flatterers, and so sinks under the weight of his and their imprudence. If the General would rise again in the estimation of the world, he must not continue to write as he has done lately. His hymns to women (and these, it should be noted, are only in honour of young women) do not remove the unpleasant impression which is created by his incessant imprecations against that part of Italy which is not exclusively Garibaldian. These hymns struggle to reach a poetical elevation, but they are weighed down by sheer monomaniacal exclamations. There are a few beautiful pages in the 'Cantoni'; and these are those in which the General, forgetting to speak of himself, pays a tribute of honour to some one of his brave companions in arms. Signor De Gubernatis concludes by saying, "I would rather have broken my pen than have been obliged to write such painful words of the man of our affections; but I would rather become dumb than not raise an alarm against writings which, recommended by a revered name, can destroy in one single day all the good which in a whole year's hard work thousands of poor teachers have achieved in our popular schools."

THE PRIZES OF THE FRENCH ACADEMY.

A PAMPHLET has lately been published at Berlin, by Dr. J. Morgenstern, which has made considerable noise in Germany, and of which a copy has been forwarded to us. It is a criticism of a work by M. Neubauer, entitled 'La Géographie du Talmud,' to which the French Academy assigned a prize; and Dr. Morgenstern goes so far as to assert that M. Neubauer is not only ignorant of the Talmud, but has copied well-known writers, errors and all. We should not now notice the matter, were only the work of an individual impugned; but the authority of the Academy should not be hastily pledged, especially on subjects on which few are capable of revising its judgments. When a learned body gives its sanction to a work in which a passage wherein goats are mentioned as sneezing from the smell of a certain incense is perverted to mean that the goats grew fat with the smell, and the Talmud is thereupon charged with "phantastic notions passing all bounds," it is scarcely wonderful that some remonstrance should be made, because the mistake is not one about a curious point of scholarship, but about the meaning of a common Hebrew verb. Again, *Abeteg* is taken by M. Neubauer for a proper name, and so is "murex." A word meaning "round," as applied to the eyes, is translated by "chassieux"; the lighting of a certain candle is supposed to be allowed till "the robbers" return from their work, when, in fact, "gleaners of wood" are meant: Hadramaut is placed on the Arabian Gulf! We think that really the Academy ought to vouchsafe some explanation: it has been unfortunate of late years, and should refrain from bestowing its rewards on any one who can commit such blunders; but Dr. Morgenstern's other charges are more serious, and, whether true or not, demand the notice of the Academy. According to Dr. Morgenstern, the article on Netopha, at page 128 of M. Neubauer's book, and the footnote, are to be found in Aruch, *ad vocem*; the Greek derivations at pp. 61, 87, 142, are all to be found in Aruch; the article on Jericho, page 161, is in Kaplan's 'Erez Kedomin'; the article on Zippori is in the same book. The note in p. 233 of M. Neubauer is in Reland's 'Palestine,' ii. p. 360; 239 of the former in p. 215 of the latter: for an entire little treatise, with notes, on p. 258, see Kaplan, vol. i. p. 2, and so on. We reserve our judgment of Dr. Morgenstern's criticisms at present, but hope M. Neubauer will soon give a satisfactory answer.

Literary Gossip.

SIR HENRY BULWER'S 'Life of Lord Palmerston' will appear before the end of the present season. It is said that it will probably show Lord Palmerston's character to have been simpler and more frank than the present generation is inclined to believe.

WE are asked to state that the hour for the Anniversary Meeting of the Philological Society, on Friday next, has been altered from 8:15 to 7:30, and that the meeting will be held at University College.

MR. S. P. TREGELLES has nearly finished the fifth and concluding part of his elaborate critical and annotated New Testament in Greek. The issue has been confined to subscribers, but on the completion of the work it will be published on the ordinary terms.

MRS. GEORGE MACDONALD is preparing for publication a number of plays for young people, several of which have been duly tested by actual performance.

WE are requested to state that the Index to the late Mr. Toulmin Smith's book on English Gilds was compiled by Miss L. Toulmin Smith, and not by Mr. Morris, as we stated in No. 2218.

MR. A. PATTERSON, the author of 'The Magyars,' is, we understand, at present travelling in Croatia.

THE first collection of George Gascoigne's Poems has been made by Mr. W. C. Hazlitt, and will be completed in a few weeks by the publication of a second volume. We say publication, although the volumes of the Roxburgh Library, of which it will form the seventh, belong rather to the order of privately printed than published works. The interest attached to old Gascoigne being philological as well as literary, the index and notes contained in this second volume will furnish useful aid to the student.

THE authorities of the Stationers' Company have given Mr. Furnivall leave to copy and print the whole of the entries relating to Licences and Fines for printing books, that are contained in the first volume of their Registers. It is hoped that one of the officers of the Company will, some day, compile a history of it, before as well as after it was chartered, in 1556, with extracts from the many curious and valuable old documents that the Company possesses.

MR. F. T. CANSICK is engaged on his second volume of epitaphs from the cemeteries in the parish of St. Pancras. This volume will contain copies from the monuments in Highgate, St. Martin's, St. George's, Bloomsbury, St. George the Martyr, St. Giles in the Fields, the chapel in the Foundling Hospital, &c. It will be published by subscription.

—WE are sorry to hear of the death of Mr. Thomas Cooper, the proprietor of *Once a Week*.

APROPOS of our notice of the *Sun* last week, we have been reminded that the *Morning Post* is an older journal than the *Times* and the *Sun*. The oldest existing daily paper in London is the *Public Ledger*.

In the late Dr. Wellesley's 'Anthologia Polyglotta' there were no Icelandic translations of Greek epigrams. At the instance of Mr. Ralph Carr, of Hedgeley, the late Mr. Repp, of Copenhagen, a native of Iceland, and the editor of 'The Laxdaela Saga,' undertook to supply this want in Dr. Wellesley's book, and translated one hundred and twenty-seven epigrams into Icelandic. These, after Mr. Repp's death, were printed, in Copenhagen, under the eye of an Icelandic friend of his, Mr. Sigurdson; and a few copies have been lately sent to England. The versions run easily, and do credit to the translator.

THE General Meeting of the Société de l'Histoire de France was held on the 4th. M. Guizot delivered the usual address. The Society has lost three members during the year: M. Le Roux de Lincy, Le Duc de Broglie, Le Comte de Montalembert.

M. DURUY has published two volumes containing acts and documents concerning his six years' tenure of the Ministry of Public Instruction. He has written a Preface, explanatory of the work he accomplished.

WE regret to have to announce the death of Prof. E. Böcking, of Bonn, in his sixty-eighth year. Prof. Böcking's editions of the Fragments of Ulpian, of Gaius, and his 'Grundriss der Pandekten' were known to all students of Roman law. He also edited the 'Epistola Obscurorum Virorum' and

a complete edition of the works of Ulrich von Hutten.

AMONG recent German works of fiction, we have 'Der Professor von Heidelberg,' a tale of the times of the Renaissance, by Herr Otto Müller, — 'Was ist Wahreit?' by Herr Adolf Glaser, and 'Die Söhne Pestalozzi,' by Herr Gutzkow, whose novel of 'Through Night to Light' is known to English readers through Mrs. Faber's translation.

COUNT PERSANO has just published the second part of his 'Diario Privato-Politico-Militare nella Campagna Navale degli anni 1860 e 1861.' The first part, a second edition of which was published last year, contains several interesting letters written by Massimo d'Azeglio and Count Cavour to Admiral Persano.

PROF. SETTEMBRINI's recent work on the history of Italian literature, 'Discorsi sulla Letteratura Italiana,' has reached a second edition. How popular a really good account of Italian literature would become may be argued from this fact, which ought to encourage some of Italy's best writers to attempt what is, no doubt, a difficult task, but by no means an impossible one.

ABBÉ PEYRON, the celebrated Coptic scholar, has died at Turin, in his eighty-fifth year. Besides labouring as an Orientalist, the Abbé was distinguished as a discoverer of Greek and Latin palimpsests. He discovered at Turin, in 1824, the fragments of the Theodosian Codex; and, also, published fragments of Parmenides and of some of Cicero's Speeches. His translation of Thucydides into Italian is much esteemed. Abbé Peyron was a Corresponding Member of the Institute of France.

SIGNOR LUIGI ROSSI's studies on capital punishment, entitled 'Della Pena di Morte,' deserve to be singled out from the numerous works lately written in Italy on this subject, which almost without exception condemn capital punishment. Signor Rossi boldly declares that he is in favour of it, and gives his reasons.

SIGNORA GIULIA MOLINO-COLOMBINI has published at Turin a new and enlarged edition, in three volumes, of her interesting work 'Sulla Educazione della Donna,' which fully treats of the defects which exist in the usual systems of female education, and suggests what reforms should be made.

PROF. GIUSEPPE BRAMBILLA has published at Como a letter on Theodor Mommsen's 'Roman History.' The *Rivista Europea* says that this letter consists of about a hundred pages of angry writing against the illustrious German historian, who in some chapters of his history speaks unfavourably of the moral and intellectual qualities of the Italians. Signor Brambilla's letter, however, is scarcely a serious answer to the unfavourable judgments of the historian.

THE translation of Mr. Motley's 'History of the Netherlands' into French, by M. Rordy, has reached its third volume.

M. N. SOPHIANOS has issued a Grammar of popular modern Greek.

MOMENTOUS, MYSTICAL and MUSICAL EASTER ENTER-
TAINMENTS.—Sand and the Sun Camera by Prof. P. P. with
Curious Scientific Experiments and Illustrations. Novel Musical
Entertainment, by George Buckland, Esq., entitled 'The Heart of
Stone: a Legend of the Black Forest.'—Dugwar's marvellously agile
"Tomahawk Throwing."—The American Organ Daily—at the ROYAL
POLYTECHNIC.

SCIENCE

On Comparative Longevity in Man and the Lower Animals. By S. Ray Lankester, B.A. (Macmillan & Co.)

The great difficulty with which the author of this Oxford Prize Essay has had to contend, consists in the paucity of trustworthy facts on which any generalizations may be based. We must, therefore, the more heartily congratulate Mr. Lankester on having so skilfully marshalled the few available items of information as to produce an interesting volume, which presenting in a very readable form a summary of the little that experience has already effected in this field, may serve in some measure to direct the future observations of biologists and statisticians. The attention of previous writers has generally been concentrated upon "mortality" or average longevity. Mr. Lankester treats mainly of potential longevity, leaving more or less out of consideration the less important cases of abnormal longevity. The life period in distinct individuals of different species, is the resultant of two opposite tendencies,—the storing of "life-force," or "life-material" on the one hand, and its expenditure, either "personal" or "generative," on the other. Either kind of waste may be increased relatively to the other without a necessary increase in total expenditure; an indefinite increase of both being incompatible with a prolongation of life. During youth, accumulation is in excess; then a "period of balance" ends the time of growth, and subsequently the additional tax of reproduction "starts the organism more rapidly down the incline towards the termination of the road of life." Human existence is subject to these same conditions, modified only by man's intelligence, which enables him to "change conditions as no other organism can." Mr. Lankester details some curious observations in support of the "deductive hypothesis that longevity is favoured by high individuation and small expenditure, both personal and generative;" and ends his essay with an account of a few cases of abnormal longevity and some general conclusions. Among the latter we find that women, especially old ones, have a better expectation of life than men; that professional success and distinction are against great longevity; that marriage is more favourable to it than celibacy; and other curiosities.

First Lessons in Inorganic Chemistry. By T. Ward. (Simpkin, Marshall & Co.)

ALTHOUGH we have numerous introductions to and text-books of chemistry, it is possible that the present First Lessons may be found to be particularly adapted to very young pupils preparing for various public examinations. The lessons appear to be taught in the simplest and clearest manner, with a few exceptions, one of which is the so-called explanation of the principle of the safety or Davy lamp. This is neither full enough nor clear enough. So much, however, is attempted to be included in this little book, that perfection can hardly be expected. Chemistry has of late been more the subject of rudimentary elucidation than almost any other science, and no one can justify total ignorance of it by complaining of a want of easy introductions. Even a busy adult might master such a simple chemical primer as the one before us, and acquire a considerable amount of elementary knowledge.

SIR JAMES Y. SIMPSON.

SIR James Simpson was born in 1811, at Bathgate, a somewhat dreary village of East Lothian. He chose medicine for his profession and rose rapidly to eminence, being elected in 1840 Professor of Midwifery in the University of Edinburgh. In 1847 he introduced chloroform. Honours now came fast: in 1849 he was elected President of the Edinburgh College of Physicians; in 1853 he was elected a Foreign Associate of the French Academy of Medicine; and in 1856 the Academy of Sciences conferred on him the Monthyon prize. He was made a baronet in 1866, and in the same year he received the degree of D.C.L. from the University of Oxford. Sir J. Simpson was ill for some time: his

large professional practice was a severe strain on him, and he added to his work by dabbling in pursuits of various kinds. At one time he preached at quasi-Revival Meetings! His death, which occurred last week, is a loss to Scotch medicine which it will not be easy to repair.

THE LATE CAPTAIN BROME.

I SHOULD beg your allowing me to call attention to the circumstance that a fund is being raised for the benefit of the widow and children of the late Capt. Brome, formerly governor of the Military Prison at Gibraltar, where, as many of your readers will be aware, he had, for several years, occupied himself with the most unwearied zeal in the scientific exploration of the numerous caverns and ossiferous fissures of the rock. These labours, which were conducted entirely by his own personal exertions, and were attended with great anxiety and responsibility, were undergone by Capt. Brome solely in the interest of science; and have been attended with the most valuable results in Palaeontology and Prehistoric Archaeology.

After a residence in Gibraltar of twenty-two years, Capt. Brome, in 1868, was removed from the post he had so long and so worthily filled, and transferred to Weedon, in command of the Military Prison at that place.

The change with his large family was necessarily attended with heavy expenses, and as the establishment to which he had been appointed was abolished before he had held it twelve months, his death, which was brought about by grief and despondency of mind, has left his family absolutely without provision either by pension or otherwise.

It is to be hoped, therefore, that their sad case will meet with the sympathy and support of all who can appreciate the worth of so excellent a man and so earnest and disinterested a servant of Science as the late Capt. Brome.

GEO. BUSK.

KITCHEN-MIDDENS IN THE ANDAMAN ISLANDS.

The kjøkkenmøddings, or kitchen-middens, of Denmark and the interest they have excited among ethnologists are now well-known facts; and the question thereby raised, like all other questions, is illustrated or elucidated from time to time by new discoveries. Here is a case in which elucidation has come from the Indian Ocean. Dr. Stoliczka, in a communication to the Asiatic Society of Bengal, gives an account of his visit to the Andaman Islands, and of kitchen-middens which he there examined. At the north of Chatham Island, behind a mangrove swamp, and on the bank of a small stream, he saw a mound twelve feet in height, and about sixty feet diameter, which had been formed by shells, intermixed with large numbers of bones of the Andaman pig, stones, and broken pottery; presenting almost the same appearance as kitchen-middens in Denmark. That it had been long undisturbed was proved by a few large trees growing out of it. The prevailing shells were *Trochus Niloticus*, *Pteroceras chiragra* and *lambis*, *Turbo articulatus*, *Murex adustus*, and *anguliferus*, and *Neritea* very numerous. An *Ostrea* was also found, of quite an ancient type, very closely allied to the jurassic *O. Marshii*, or *flabelloides*; and which still exists on the Nicobars.

Between the shells of the mound and those of animals now living around the islands, there is no difference in size. As has been observed in Europe, most of the shells have been broken to facilitate extraction of the interior; and however troublesome they may have been to open, the Andamanese appear to have selected the kinds which contained the most of eatable substance. The marrow-bones of the pigs were all found split up and broken in the usual manner.

The fragments of pottery are thin, with a roughly grooved surface. The material is common clay mixed with a small quantity of sand, rudely moulded, and baked in the sun. The pottery of the natives of the present day yields precisely similar fragments. As regards those found in the mound, Dr. Stoliczka remarks that European archaeologists would "refer them to the stone age, at least to the neolithic period; for they are almost identical with the

fragments of pottery found in the Danish kitchen-middens." The patterns scratched on the Andamanese pots are those which were used in Europe in the remote period in question.

Besides shells, bones and potsherds, stone implements are met with in the mounds. Many of them have been used as hammers to smash the shells and bones; a few polished celts, and a typical arrow-head have been picked up. And these facts are verified by numerous instances; for the mounds are numerous on the islands, occurring in suitable localities near the seashore, where a supply of fresh water is accessible, and a coral reef as hunting-ground for shell-fish is not far off. Some of the mounds, we are informed, are still in process of increase; for the natives always return after a time to the same locality, and generally stay as long as the supply of shells and jungle fruits lasts.

So far as the mounds have yet been examined they afford no evidence in the shape of human bones to support the statements which impute cannibalism to the Andamanese; and as regards the age of these accumulations, careful comparisons of all the varieties of the shells would have to be made before anything like an exact determination could be arrived at. But even under present circumstances they are of high interest from their resemblance to the shell-mounds of Denmark and Scotland, and if more light can be thrown on those of Europe by a study of the kitchen-middens of Andaman, it would be well that this study should be undertaken before the habits of the natives are changed by the presence of Europeans and convicts from India.

CANADIAN IRON-SAND.

Is Canada about to compete with New Zealand and her Taranaki iron-sand, from which the well-known Taranaki steel is produced? Prof. Sterry Hunt, of the University of Montreal, reports that deposits of magnetic iron-sand "practically inexhaustible" occupy a large extent of the north shore of the St. Lawrence below Quebec; that they appear in places between Quebec and Montreal, on the borders of Lake Erie, and at the outlet of Lake Huron. Quantities of this sand have been smelted and converted into iron of good quality; but it is essential that all the non-metallic particles be carefully separated. To effect this separation Dr. Larue, of the Laval University, Quebec, has invented a magnetic machine which will separate from the whole mass of sand poured through it twenty-four tons in twenty-four hours. Ten such machines can, it is said, be managed by two men; but we must suppose that water or some other motive power is also employed. With these abundant supplies of sand, will Canada be able to manufacture rails for the projected railway across to British Columbia? That the present is the iron age becomes more and more apparent. Coal and iron have been recently discovered forming enormous deposits in the Raton Hills, Colorado.

SOCIETIES.

ROYAL.—May 5.—Lieut.-Gen. Sir E. Sabine, K.C.B., President, in the chair.—The list of candidates recommended for election was read, viz.:—W. Froude, C.E., E. H. Greenhow, M.D., J. Jago, M.D., N. S. Maskelyne, M.A., M. Tylden-Masters, M.D., A. Newton, M.A., A. Noble, Esq., Capt. S. Osborn, R.N., Rev. S. Parkinson, B.D., Capt. R. M. Parsons, R.E., W. H. Ransom, M.D., R. H. Scott, Esq., G. F. Verdon, C.B., A. Voelcker, Ph.D. and S. Wilks, M.D.—The Bakerian Lecture, 'On the Pre-Carboniferous Flora of North-Eastern America, and more especially on that of the Erian (Devonian) Period,' was delivered by Principal J. W. Dawson, of M'Gill College, Montreal.

GEOGRAPHICAL.—May 9.—Sir R. I. Murchison, Bart, President, in the chair.—The following new Fellows were elected: W. H. Bishop, Sir B. Chichester, Bart., C. Dibdin, R. W. Dibdin, C. Erskine, Capt. T. A. G. Harrison, R.A., C. Hepworth, C. E. Lamplough, F. J. Palmer, R.N., E. Shearman, R. West, Capt. T. P. Wood.—The following paper was read: 'Mission to the Upper

Yang-tsze-Kiang,' by Mr. Consul Swinhoe. Mr. Swinhoe ascended the Hankow, in the Salanis, with Admiral Sir Henry Keppel, and continued his voyage thence in the gunboat Opossum, in which he reached the town of Ichang, about 900 miles from the sea. Beyond Ichang the great river is contracted between walls of rock, and the current runs with great rapidity. The Chinese pilot refused to take the gun-boat further; and the rest of the journey to Chung-King, in Sze-Chuen, was performed in a native boat, which was "tracked" through all the difficult places. Mr. Swinhoe reached Chung-King, and was well received there by the Chinese authorities and traders.—A second paper was read by Mr. W. A. Whyte, 'On his Journey from Tien-tsin to Kiachta, across the Desert of Gobi,' made last October.—Admirals Sir W. Hall, Bethune and Collinson, Mr. G. Campbell, Mr. W. Lockhart and Mr. R. Michell, took part in the discussion on the two papers.—At the conclusion of the meeting, the President informed the members that, in consequence of an appeal he had made to the Earl of Clarendon, her Majesty's Government had determined to relieve Dr. Livingstone, by sending supplies to him at Ujiji, from Zanzibar.

CHEMICAL.—May 5.—Prof. Williamson, President, in the chair.—The following gentlemen were elected Fellows: Messrs. G. Matthey, T. Steel, and T. Allen.—Mr. Brown read a paper 'On Vapour-densities,' wherein he gave an historical review of the different methods employed for the determination of such densities.—Mr. Church communicated the analyses of two Cornish minerals. The one, Restormelite, is a variety of kaolinite, standing nearest to the lithomarge group. It contains, however, a greater amount of soda and potash than lithomarge, and has thus in its alkalies preserved more evident traces of its feldspathic origin than usually are found in such alteration products. The other of the mentioned minerals is Chalcophyllite. Mr. Church assigns to this beautiful substance the formula $8 \text{ CuO}, \text{Al}_2\text{O}_3, \text{As}_2\text{O}_5 + 24 \text{ aq.}$ —Messrs. Bolas and Gloves communicated a paper on their newly-discovered Tetrabromide of Carbon, CBr_4 . This combination can be obtained by various methods, amongst others, by heating carbon bisulphide with bromide of iodine, in a sealed tube, to a temperature of 150° C. for about 48 hours. It is a white, crystalline substance, melting at 91° C. , insoluble in water, but readily soluble in hot alcohol, ether, benzol, and many other solvents. Sodium amalgam reduces it first into bromoform, then into methylene dibromide.

ETHNOLOGICAL.—May 10.—*Special Meeting.*—Prof. Huxley, President, in the chair.—Dr. O'Calaghan was announced as a new Member.—Col. Lane Fox read a letter from Lieut. Oliver, R.A., relative to the recent demolition of the fine menhir of Le Quesnel, in Jersey; and Sir J. Lubbock, Bart., referred to this as an illustration of the value of the Society's labours in obtaining reports on the present condition of our megalithic monuments.—The President delivered an introductory address on the ethnology of Britain. He showed that the oldest accounts of the peoples of these islands prove the existence of two types of people, physically distinct,—the one tall, fair, yellow-haired and blue-eyed; the other short and dark, with dark hair and black eyes. This dark type, as exemplified in the ancient Silures, closely resembled the people of Aquitania and Iberia, whilst the fair type bore considerable resemblance to the Belgae of north-eastern France and what is now called Belgium. Both peoples spoke dialects of a Celtic language. None of the invasions of Britain introduced a really new element into the pre-existing population. It is doubtful whether the Roman occupation strengthened the fair or the dark element, but the invasion of the Low Dutch from the shores of the Baltic certainly strengthened the fair element, and the Danish incursions did the same. What influence the Norman invasion exerted would be shown by Dr. Nicholas.—The Rev. Dr. Nicholas, M.A., read a paper 'On the Influence of the Norman Con-

ques on the Ethnology of Britain.' The author first inquired what were the race-elements in Britain prior to the Conquest, and concluded that the blood preponderated considerably in favour of the ancient British race,—a race which he did not hold to be purely Celtic. He then showed that the people who came in with William the Conqueror, although called 'Normans,' were Norman in blood in a lesser, but Cymric and Gallo-Frankish in a far greater, degree. The influence they exerted on British ethnology was in the gross greatly gainful to the old British or Gallo-Celtic population.—Dr. Hyde Clarke and Mr. G. Campbell spoke upon Dr. Nicholas's paper.

ROYAL INSTITUTION.—May 9.—Sir H. Holland, Bart., in the chair.—T. W. Boord, Miss E. Bowman, Miss M. Graham, Rev. B. Kingsford, H. F. Makins, R. H. Prance, the Earl of Rosse, the Hon. Capt. R. Talbot and the Hon. P. S. Wyndham were elected Members.—J. Tyndall, Esq., LL.D., was re-elected Professor of Natural Philosophy.

PHOTOGRAPHIC.—May 10.—J. Glaisher, Esq., President, in the chair.—The Rev. J. Richardson, Messrs. G. Gibe and W. De Abney were elected Members.—The objects exhibited were Photo-Enamels and Painted Enlargements on Opal Glass, by Mr. A. L. Henderson and by Mr. W. T. Morgan respectively.—Eburneum Pictures in Carbon, by Mr. Burgess, who gave a description of the process followed in their production.—The following paper was read, and somewhat fully discussed, viz., 'Remarks on the Dry-plate Processes,' by Mr. W. England.

MEETINGS FOR THE ENSUING WEEK.

MON. Society of Arts, 8.—'Fermentation,' Prof. A. W. Williamson.
Architects, 8.
—Social Science, 8.—'Certain Special Defects in our Education Policy,' Mr. G. Harris.
—United Service Institution, 8.—'Suez Canal: Strategical and Political Aspects,' Col. F. Michaelis.
TUES. Royal Institution, 8.—'Moral Philosophy,' Prof. Blackie.
—Statistical, 8.—'Incidence of Local Taxation in United Kingdom,' Prof. J. E. Thorold.
—Engineers, 8.—'Discussion on Mr. Briggs' Paper, "Rotary Fans: a Recent Improvement in Regenerative Hot-Blow Fans for Gas Purifiers,' Mr. E. Cowper.
WED. Society of Arts, 8.—'International Money of Account, independently of International Coinage,' Mr. J. A. Franklin.
THURS. Royal Institution, 8.—'Electricity,' Prof. Tyndall.
—Numismatic, 7.
—Antislavery, 8.—'Race in Music,' Mr. H. F. Chorley (at St. James's Hall).
—Chemical, 8.—'Bromine Derivatives of Camphorine,' Mr. W. H. Perkin.
—Antiquaries, 8.
—Royal Institution, 8.—'Atoms,' Prof. Williamson.
—Philological, 7.—'Anniversary Meeting.—Glossic: a New System of English Spelling,' Mr. A. J. Ellis.
SAT. Royal Institution, 8.—'Comets,' Prof. Grant.

Science Gossip.

THE Trustees of the British Museum have purchased from the executors of the late Mr. Toulmin Smith the best part of his large collection of fossils, including the unique series of the ventriculidae of the chalk, gathered together and described by him.

Mr. F. D. GODMAN, who has been spending a winter in the Azores, has a volume on the natural history of the islands in the press.

MR. PROCTOR, in his lecture at the Royal Institution last week on the Sidereal System, gave an outline of the theories of his new work, 'Other Worlds than Ours.' The lecture was probably too full of matter to be easily mastered by a miscellaneous audience.

THE late Mrs. Appold has left to the Institution of Civil Engineers a legacy of 1,000*l.*, payable at the same time as the legacy for a similar amount from her husband, the late Mr. J. G. Appold, F.R.S., Assoc. Inst. C.E. Both bequests have, it is said, been made 'for the general use and benefit of the society,' and are not accompanied by any conditions.

M. DUCHEMIN has discovered that the mortality which took place annually in early spring among the carp in a French fish-pond was occasioned by toads. An enormous toad gets upon the head of a carp, and sits there with its feet applied to the eyes of the fish. A film, causing blindness, grows upon the eyes of the carp and part of its head, and death soon ensues. The same circumstance has been often seen in England.

DR. DECAISNE has written a paper on the régime of Lent, in which he traces the history of the observance, and concludes, from the experience of the physicians to the order of La Trappe, that fasting and abstinence tend to preserve health and prolong life.

An almost entirely white specimen of the Axolotl, was sent to the French Museum of Natural History in 1868, and being crossed with the ordinary brown race, a progeny of intermediate hue is the result. There is an expectation that a permanent Albino race may ultimately be produced.

M. AMBROISE TARDIEU, whose name has recently been so much before the public, has just published an interesting volume, entitled 'Etude Médico-Légale sur la Pendaison, la Strangulation, et la Suffocation.' The volume contains some very curious illustrations.

THE Société de Géographie has elected M. le Marquis de Chasseloup-Laubat President for the ensuing year.

M. E. COLLOMB is publishing a short account of the ancient glaciers of France. His summary will be useful to geological students.

PROF. LAMÉ, of the Académie des Sciences, is dead. He was born in 1795, and was for a long time in the service of the Russian Government. His works are numerous; the most important relate to the mathematical theory of elasticity.

M. BOUÉ is reading a series of papers before the Vienna Academy on the results of his geological travels in European Turkey.

DR. NEUMAYER, for some years director of the Melbourne Observatory, is about to start upon an Antarctic expedition. The Austrian Government has furnished him with the necessary funds.

M. J. M. GÄRTNER has published, at Amsterdam, 'The Bible and Geology,' which is another of the many attempts at conciliating Science and Revelation.

PROFESSORS PANCERI and DE SANCTIS have written an interesting paper on the anatomy of the rare fish the *Cephaloptera Giorna*, entitled 'Sopra Alcuni Organi della Cephaloptera Giorna.' In their remarks upon the brain of this fish, they observe that it is not only to be placed in the first rank of the class of Fishes, but that it is superior to the brains of Reptiles, and assimilates itself to the brains of Birds.

A MEMOIR 'On the Structure and Development of the Sturgeon,' by MM. Kovalewski and Owsjamikow; an essay 'On the Dinothereum,' by Brandt; and a memoir 'On the Development of *Bothrioccephalus latus*, the Russian Tapeworm,' are among recent contributions of Russia to the study of comparative anatomy.

DR. NAMIAS, of Venice, has discovered that after the administration of bromide of potassium, as a medicine, it can be detected in the brain, the lungs and the liver, as well as in the blood.

In view of the American Darien expedition, the *Panama Star* calls attention to the fact that on the 3rd and 7th of December, 1867, it published the translation of an interesting document, obtained from the archives of Bogota, entitled 'Description of the Province of Santo Domingo del Darien, with its Principal Rivers, Ravines, Streamlets and Villages, &c., compiled in the year 1754.' The *Star* now republishes the portion relating to the different routes and paths of the Indians across the Isthmus. The editor of the *Star* considers all the paths of the Darien as too elevated for canal.

SIGNOR EUGENE SISMONDA, the well-known Italian geologist, is dead.

FINE ARTS

NEW BRITISH INSTITUTION, 22, Old Bond Street.—FIRST SPRING EXHIBITION OF PICTURES IS NOW OPEN, but will SHORTLY CLOSE.—Admission, One Shilling.

T. J. GULLICK, Hon. Sec.

THE SOCIETY of PAINTERS in WATER COLOURS.—The SIXTY-SIXTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.*

WILLIAM CALLOW, Secretary.

INSTITUTE of PAINTERS in WATER-COLOURS.—The THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 83, Pall Mall West, daily, from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*d.*

JAMES FAHEY, Sec.

With Close on Saturday, the 21st instant.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—The SIXTH ANNUAL EXHIBITION is OPEN DAILY from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.*

GEORGE L. HALL, Hon. Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 25, New Bond Street.—EXHIBITION of PICTURES, including 'Triumph of Christianity,' 'Rosina,' 'Titania,' 'Francesca di Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1*s.*

THE ROYAL ACADEMY.

(Third Notice.)

We turn to Art of high aims and fine sorts. We find it in Mr. Leighton's small study made in the East, and styled *A Nile Woman* (No. 163). The woman steps forward with a water-bottle on her head, and with native grace, amid the abundant and fluttering blue draperies; this is a study, and truly such, because it shows Art and refined skill in every touch, tint, tone and line.

—Mr. Poynter's *Andromeda* (137) is also small and comparatively unimportant, but it also shows high and fine Art in every point. Tall and lithe, the virgin, sickening in fear, is bound to one rock and stands upon another, just above the waves which hurtle at its base, not beyond reach of that monster she dreads to see breasting the waters and floundering on the stone, itself soft, foul to the eye, hateful to the scent, fearful to the touch, the dreadful infector of what is worse than death. Once partly clad in a blue scarf, so that her nakedness was not entire, the boisterous sea-winds have loosened and blown the garment from her body, and revealed it from brow to heel; with her hands bound she shrinks now, and between her ankles keeps a last hold on the scarf, which, thus secured at both ends, blows outwards like a sail when filled by the breeze, and flutters wildly, striving to be free.

She seems to have turned her eye seaward for a long time and downward to the rock; but just before this something has appeared in the air that was new and terrible to a dazed and terror-stricken mind: it is the deliverer, and assured of victory, but at this moment dreaded as the expected monster; for her face is turned downward and she holds her head away, while the convulsive action of her throat is spasmodically quickened; her chest and shoulders have collapsed, her long, thin flanks lost their gracious virginal curves, and are drawn shuddering to themselves; her breath is suspended, and the pallor of horror becomes dusky in the pure skin, while even the fateful sea-surges promise no retreat; so, as they beat the rock and curl to her feet, they seem less terrible than the champion in the air. Thus we read this exquisite design, and commend the beautiful execution of the entire picture, flesh, modelling, colour, expression, drapery and landscape, to the student.—In the Lecture Room will be found the painted cartoons, *Fortitude* (997) and *St. George* (1006), by this admirable artist, for the mosaics at Westminster; one regrets that such examples have been reproduced in glittering mosaics, so that both art and cost have been thrown away upon them. The *amende* due to Mr. Poynter would be to place these noble cartoons, which are, we suppose, public property, in Westminster Hall permanently, and in such a way that they could be seen.

Attention is due to Sculpture as represented in, one cannot write by, the Royal Academy. As Mr. Foley, who is considered the premier member of his profession, has not favoured his fellows or the public with an illustration of his powers on this or on ten previous occasions, we have no alternative but to give a place here to an outsider, who, notwithstanding the growth of his fame, has contributed unfailingly to support the Exhibition, where his work has met with a neglect, the disgrace of which recoils on its producers. This is Mr. Woolner, whose noble alto-relief, *In Memoriam* (1222), we commend to lovers of beautiful, pathetic and learned Art. Those who are familiar with antique compositions of this class will recognize principles which charm the eye by harmonious lines and gracious and wealthy combinations. Something of antique refinement in contour,

modified by much that is modern, pervades the sculpture of four children, who are represented in a spirit which is due to Christian commemorations. Those who are commemorated are three girls and a boy who died of fever. They appear, such seems the sculptor's notion, as if in a happy state, waiting to be rejoined to those from whom death has temporarily divided them. The eldest girl sits on a bench; her juniors are likewise on it, and by her side the boy lies in easy and joy-abundant grace upon her knees, and plays with one of his young sisters, who, from our right, leans over and lovingly regards him. These are absorbed, the boy in love for them, the girls in love for him. The fourth child has another character—meditating, and in a dreamy mood; she—the body all apart from the soul—reclines against her eldest sister's side, and is caressed there by that elder, while, with outstretched arm, she extends a hand to where, emblems of the soul, two butterflies hover, &c., if these were the souls she would beckon from the lost and lower world. We commend to all the exquisite contrasts which the sculptor has produced in the expression of these faces. The eldest girl, whose rich hair flows in abundance behind her head, casting a profound shadow, which finely emphasizes this part of the composition, is placed, so to say, maternally in regard to her juniors; on the broad lids of her eyes is a tenderness which nothing but maternal feeling can give; in the sweet half-womanly features of the face is rich gravity, and a gracious dignity which is ineffable; the joyful boy lies on her knees, her one hand bears up the type of vital energy, and, on the shoulder of the girl, her other hand caresses the emblem of the soul removed from itself and regardful of others. Such seems to us the sentiment of this design. As to its execution, the keenest eyes directed by knowledge will rightly appreciate it as far above the average of sculpture, and so delicately carved that it would be hypercritical to seek faults.

A Widow's Mite (928) is one of Mr. Millais's pictures: the subject is a milliner, by no means sentimentally beautiful, but with a fine and tender expression on trouble-hardened features. She deposits a penny in a receptacle for alms, and carries one of the boxes which are used in her craft. The painting here is good enough to make the fortune of any one but this artist. Besides these we have two fine portraits: one, whole length, represents *The Marchioness of Huntley* (989) standing in a conservatory, with flowers in her hands, and holding garden-gloves and scissors. A noble presence appears in this tall, white-clad figure—a face as gentle as it is noble in look, drapery admirably disposed, and painted in respect to the texture with perfect skill. This is a triumph. Of another sort, almost equally good in its way, is the portrait of *John Kelk, Esq.* (48)—a grave, manly and original work; but less solid and apparently less carefully painted than the last.

The Virgin's Bower (369), by Mr. P. H. Calderon, shows tree so named hoary in perfected blossoming, and standing by a river side; beneath its boughs a damsel dips a vase to the water, stooping gracefully; another maid stands, statuesque in attitude, with a jar on her head, and chatters with glee to her companion; she is very fair and lovely, so that there is a flush of life about her form. *Mrs. Bland* (103), with abundant hair flowing on her shoulders, is vigorously, richly, and characteristically painted. A pathetic subject, of modern materials, comes next, in *The Orphans* (143); a girl with a harp stands in a road in snowy weather, striking the strings with graceful fingers. A boy, her brother, is at her side, more carefully clothed than herself. The expressions are pathetic, the faces capitally painted; the composition is excellent.

Mr. Frith's most important production, *Sir Roger de Coverley and the perverse Widow* (157), is marked by an endeavour, and not an unsuccessful one, to return to a more careful and thorough mode of painting than that which during recent years has threatened a catastrophe in his career

and greatly damaged his reputation. He was never happy in his composition unless, as rarely happened, with subjects involving action, such as those of 'The Goodnatured Man,' now at South Kensington. If Mr. Frith could paint as brilliantly now as when this charming picture was wrought, it would be well for us and himself; a long course of popularity-hunting has, however, enervated him and corrupted his manner, so that we are fortunate in being able to admire the capital reading of the widow's character,—its coquetry, latent luxuriance and superficial coldness, as shown in the exuberance of her contours and the voluptuous suggestion of the action of her hands in adjusting her tucker, calculated, as both these are, to increase the flames of poor Sir Roger's passion, the latter being an amorous challenge which is more difficult to avoid, while her haughty looks seem, and do but seem, to repel his eyes. Her face is full of expression, her pose at once luxurious and dignified, her dress well designed, disposed and painted; her flesh is brilliant and flesh-like, but careless, smeared and so coarsely modelled as to be far below the quality of even such pictures as 'The Derby Day.' Compared with earlier works by Mr. Frith, there are in this female face and bust signs of decadence in the prime and most potent element of his good fortune. If by sterner studies he fails to recover that power in flesh-painting which, although far from exquisite in a fine sense, was piquant and pretty enough to charm exacting eyes, not all the flatteries of the ignorant will save him from artistic ruin. The conception of Sir Roger's figure is appropriate and good, that of the confidant with the spiteful eyes and action is capital; but we look to the widow as the test-point of this picture. Mr. Frith's less pretending works we shall notice by-and-by.

It is pleasant to meet Mr. Elmore in greater strength than ever, and exhibiting a more sedate and broader style, and with an obvious intention to make pictures which cannot be mistaken for furniture,—a mistake that has been possible with him before. His best work for many a day is now here in *Louis XIII. and Louis Quatorze* (161), and illustrates the well-known tale of how the latter when a child was brought after his christening to the bedside of his father and asked his name. "Louis Quatorze," replied he, anticipating fate. "Not yet," said the King. The King lies in bed, the child is placed on the coverlet, and has a charmingly rendered expression in his soft face and luxurious eyes. The colour throughout is a little in excess of red and its allies, it would gain by diversity in this respect, or, what might be the same thing, by the reduction of the force of some parts of this tint. The picture is splendid in effect, yet broad, and shows mastery in the art of putting its elements together. Mr. Elmore has other pictures, which we shall notice subsequently.—Mr. Legros is in every sense an artist, except that, especially at first sight, his pictures appear unreasonably hard and deficient in half-tones and tints; this is the more to be regretted as these works are really less hard than they seem; it is the more remarkable because Mr. Legros's strength lies in chiaroscuro and colour. Apart from the latter two elements of painting, he has a very uncommon power in expression, particularly of the sober and subtly pathetic sorts. His *Scène de Barricade* (119) is peculiarly hard: the piled stones which form a breast-work for the feverish patriots who are killing and being killed in this picture are as hard as rocks. They are painted with an extreme care that is creditable to the artist, but individually and without regard to the effect of the mass. They ruin the idea of a work which, if we except its earnestness of expression, has less than common to recommend it. Five armed men and a boy are defending barricade; one old man aims his bullet in a professional manner, which is well expressed; a younger workman prepares to load; one has been killed among those boulders, which have now grown scarce in Paris. Mr. Legros's other pictures here are less obnoxious than the above to the charge of needless hardness. *Prêtres au Lutrin* (139)

shows two priests vested according to their dignities, one standing before and playing upon an organ, his hands hovering over its keys; his face deliberating, so to say, on the grand sounds he evokes: the other priest holds a book; his expression perfectly suggests the act of listening with gravity. This work is, to our luxurious tastes, a little dry in painting, but withal very grave and solemn, having beautiful points of colour in a masculine order. *Vieillard en Prière* (228) represents an old priest praying with an expression of rapt devotion, yet not unmixed with signs of the force of custom upon his mind: the hands are pressed together.

The fine landscapes of Mr. H. W. B. Davis derive from the mouth of the Somme, its flats, pines and sandy shores. They are four in number, *Afternoon, Forêt d'Hardelot*, (141) shows the dunes with their pines and a distant gleam of the sea under a burning sun. A broad, soft and subtly-painted picture, remarkable for fidelity to Nature, *Dewy Eve* (227), displays cattle loitering and drawing near to a pool of a river with rushes on its margin; the shallow valley lies in the fading light of day, the sky is of pale golden hue, mists slowly spread to veil the mid-distance and involve the distance in haze so that the low-lying uplands are almost hidden. Such are the elements of the subject. The painting is rather "French," and very beautiful, sober and broad. The composition of the group of cattle has been heedfully made and is well balanced; the sky, herbage and foliage are rich, with great tenderness of handling and chiaroscuro. *After Sunset* (401), a shepherd driving his flock slowly homewards on a woodland road, where his dog lies in unsatisfied rest, with the yellow light of evening seen behind a fringe of trees. This is as worthy of applause as the last.—We commend the powerful and faithful coast piece of Mr. C. P. Knight (1024); *Carn-y-Lludu, the Hill of the Black Druids*, is in Pembrokeshire, and known in Welsh legends. The artist has adopted a fine natural composition and painted the scene with care, which is only inferior to that which was devoted to former works. The effect is that of gathering summer twilight in thunderous weather; the scene comprises a vast smooth expanse of sea at high water, and with a strong tide sweeping past rocky headlands and islets; gigantic clouds rise and stand on the horizon, their monstrous shapes are reflected by the water; a deep valley fills the left of the picture with its barren and half-cultivated sides, the rugged summits are marked against the sky; lines of mist gather inland. The fidelity and poetical effect of this landscape will reward the most careful observation; the sea is admirable in colour and surface treatment; the atmosphere is nearly perfect.—Mr. H. Wallis's beautiful drawing, *After the Storm* (837), is a subject taken from Wootton Woods when a tornado had broken its way through them, prostrating the beeches which Evelyn planted; rent from the earth, they lie in ranks, with boughs crushed and entangled; the artist has rendered the pathos of his subject with perfect skill in draughtsmanship and modelling.—A rich and vigorous coast picture by Mr. J. G. Naish may well have place here; it is *Ilfracombe, from Rillage Point* (33). The sea in its deepest green is stirred by the first heavings of the ground-swell which dashes in waves on the rocks; above these the richly-tinted landscape is depicted with great learning and skill. We think the sky might be improved by greater variety in colour and tone; but on the whole the work is the best of many excellent illustrations of the western coast of England which Mr. Naish has produced. It shows not only a return to former studies which had been, we think rather unwisely, interrupted by subjects of shipping and sailors, but a reversion to that finer style which we have frequently admired.—One of the most original, delicate and beautiful landscapes here is that by Mr. Inchbold, *The Undercliff, Spring Time* (305); the sides of a dell are clad in the richest green; its trees are brilliant in tenderly-hued flowers. This is a masterpiece in rendering the exquisite aspect of Nature which has attracted the artist's study. He has not, however, been just to himself by

painting the sky in a manner which we cannot describe as slovenly, but which is very inferior to that which produced so much beauty in the rest of the picture.

THE SOCIETY OF PAINTERS IN WATER COLOURS.
(Second Notice.)

The sentiment of Mr. S. Palmer's pictures of classic evenings and glowing sunsets is well known; likewise his mannerisms, which are always beautiful. These qualities were never more aptly or more beautifully shown than in *The Near and the Distant*—from *Southern Italy* (No. 105)—sunlight glories of an afternoon on a distant hillside city, shade on a plain, and foliage near. Under the last rests an idle goatherd and his goats; the shepherd is idle; the city, though lovely as a dream, is in ruins. *The Curfew* (97) may be taken as a companion to the last; the effect is deep twilight on land, sea, foliage and a ruined abbey, standing on a "wide-watered shore"; cattle loiter in a brook; above is a waning moon. Both these paintings are perfect idylls. —In complete contrast to them is Mr. G. A. Fripp's *Cleve Lock* (101), a work which, although charmingly poetical in its fidelity to the sober beauty of nature, is simply material, and obviously does not aim at poetry. As a picture, it is, if we may say so, exquisitely grey, charming in purity of air, tone and pearly colour. *Lochnagar*—near *Balmoral* (109) is as beautiful a picture as the artist ever painted. See likewise *Glen Calater* (205), by the same.—*The Foundation of the Hills* (194), by Mr. A. W. Hunt, is a fine representation of sunlight on the sides of a glen and the rocks at its foot, with a chasm among the latter which gives something of expression to the work, apart from that which it derives from superb painting, breadth and exquisite workmanship. By the same are *A Reef in Loch Torridon* (186) and *Loch Torridon* (210).

In Mr. Pinwell's picture is ample evidence of a marked advance in all qualities. It is styled *The Elixir of Love* (114), and represents a mediæval subject,—groups of people in a churchyard; some are gathered about its cross and porch. The whole design comprises all ages of mankind and orders of society, including the sighing lovers, to whom two exuberantly lovely damsels approach, one holding in a vial the elixir she has bought of the mountebank, who, in the background, still dispenses his nostrums, and this among them. On the steps of the cross sit a despondent lover with his lute, but without the means of buying the elixir, and a widowed mother, with a baby at her breast; a girl stands near these, who looks at the mountebank, and probably has as yet no notion of the charm he sells. Among the purchasers are two old, long-wedded folks,—of these the husband holds the vial and does not seem to value its contents so highly as his partner, who, in a tender manner and with a joy that has a touch of pathos in it, looks with worn but happy eyes on the treasure of her life. There is humour in the figure of the old man. In the background a pair of less entranced lovers sit in a booth; a servant brings wine to them. The rest of the composition shows youths, children and infants all more or less interested in the traffic; most of them are not consciously or obviously so. Of the artistic qualities of this very striking work it is pleasant to write that, accepting his mode of execution (not without a protest that it is a dangerous and tempting one for the painter), it shows exquisite feeling for beauty, strong sense of passion, finely rendered in the first-named group of lovers, and turned to a melodramatic purpose in the melancholy youth and the widow, deep feeling for beauty of feature and form, and remarkable power of drawing and modelling in the ardent faces and figures of the girls; the latter quality, however, does not appear throughout the picture. If we except the group of lovers, whose faces are as delicately wrought as those in Mr. Lewis's oriental pictures, this production is designed to be seen from a distance, where the eye can take in all at once; at such a point the colour and brilliancy of the result are

distinguishable as rich and extraordinarily effective, and the draperies tell as they should; if we are otherwise placed, the seamy side of Mr. Pinwell's mode of painting shows itself, and his error in adopting such a mode is painfully forced on the attentive observer.

Mr. A. D. Fripp's *Young Poacher* (230) shows next to nothing as a subject. A shepherd boy is loitering homeward with a rabbit on his crook; a dog slouches at his heels,—it is nevertheless enjoyable to artists and to those who love delicate painting of refined tones, chastened colour and balanced chiaroscuro. Like his brother and Mr. S. Palmer, Mr. A. D. Fripp is a mannerist; they all exercise their powers in so beautiful a way that one regrets they work in veins which are not new.

Mr. T. Danby's *The Passing of Arthur* (6) now presents itself. In this, as in *Ruin* (34), what may be styled the Welsh-lake aspect, poetic and romantic, appears rather too strongly to allow the fancy to dispense, as for the highest purposes must be done, with local forms and memories. However lovely and grand is *Llyn Gwynant*, however sweet and fine *Llyn y Ddinas*, and whatever may be the horror which so often, in sunny or in stormy weather, broods over the lonely *Llyn Idwal*, it is certain that poetic art is not served by portraiture, however admirable and however slightly localized, of such places. You cannot marry the real to the unreal; it is this which makes the photographic "pictures" so offensive to the eyes of lovers of romance, and which has baffled the aims of managers of theatres and others who appeal to vulgar tastes by vulgar means. For this reason one would rather take *'The Passing of Arthur'* as a capital quasi-poetic rendering of one side of *Llyn Gwynant*, or wherever it may have been, and *'Ruin'* as a similar but very mannered sketch of *Conway Castle*, than as representations of anything which has any connexion with the Laureate's Idylls. In the former, a barge, with many rowers, floats by moonlight, and a lonely figure lingers on the shore beneath towering crags and an awful sky; but the pathos of the design lies in the grandeur of the landscape, not in the figures, which are too far off for us to see what goes on; hence we have no concern with them, and their presence spoils the impression made by the hills, clouds and waters. We regret that so able an artist as Mr. Danby should condescend to borrow adventitious aid of the theatrical sort for his pictures; still more that he has descended to that clap-trap which M. G. Doré has freely used.

In Mr. C. Haag's *Mash Allah!* (9) we have an Arab chief, with a pipe and turban, very like such a personage might appear when represented in Madame Tussaud's wax-work. *A Semitic Belle* (38) is, to our tastes, less objectionable. A girl of that almost chinless sort which delights the lovers of "Books of Beauty" wears the black veil, scarab and gorget which Mr. Haag thinks proper to "liquid" eyes and "chiselled" chins. Even in its foolish way, this is a foolish, girlish design; the expression is affected, and not elevated by real sentiment. If it were possible to laugh at the name of a picture, one might do so at that which is given to No. 63, *Es Salsaam—Sheikh Michuel el Musrab, Anazeh, at Palmyra*. Since David Roberts no one has given oriental names to anything so inexcusably unreal, unfaithful to nature and valueless in Art as the large drawing which is before us. One's laughter at the title sinks into regret that a clever sketcher, though an imperfectly educated artist, should condescend to exhibit such a tricky, artificial piece of drawing-room Art. Apart from these matters of taste and sentiment, this example is unworthy of the Society on account of its bad drawing and disproportions,—of which the feet and the false handling of the draperies are evidence enough. *The Entrance to Ancient Samaria* (171) is to archaeology and landscape art what the laughable figure of "Sheikh Michuel" is to design in figure and ethnology.

Mr. Brittan Willis is manly as ever in his studies of cattle and lowland landscapes. His *Cattle—a Cloudy Day in Summer Time* (57) shows grand bovine forms, learnedly drawn, modelled and painted; notice the solemn surliness of the bull

and the stupid laziness of the cows. The artist has drawn the herbage of the front with an unusual degree of care; but the shadows are a little blackish for open daylight, and consequently the whole is less brilliant than in general by Mr. Willis. This defect is also observable in *Evening—a Scene in Somersetshire* (84), where the composition of the cattle is very fine and original. In *Repose—a Summer Day on the Hamble, near Southampton* (122) we have cattle at rest: some look towards the near waterside, where other beasts of this kind stand, with that lazy and inquisitive manner which is so truly shown here. For a picture of full sunlight it appears to us that the blackness of the shadows here is even more in excess and apparent than in those works to which we have above referred. There cannot be two opinions about the drawing, painting and characterization of the subjects in all these works.

A Nymph (47), by Mr. E. K. Johnson, standing in a statuesque attitude, naked and at ease, pleases us much better than the easier *genre* subject by the same painter, *Prison Scene from 'The Vicar of Wakefield'* (83); in the latter, the fruit of much care and study in execution is injured by the blackness of the shadows on the flesh and draperies; there is abundance of character in the figures and faces, and the care which may have spoilt this picture will surely be fruitful another day. *'A Nymph'*, on the other hand, lacks character,—indeed, is as void of it as an antique statue,—but the flesh is deliciously sound and well modelled, the drawing very good, the whole delicate, elaborate and highly creditable to the painter, who has wisely studied in the most arduous but most profitable school—a school which none here, except Messrs. Holman Hunt and Jones affect.—Mr. B. Foster's attention has been of late devoted to oil painting; of this we see the advantage in the tree-trunks of *Burham Beeches* (66), a capital and less chalky picture than before by the same.—Mr. B. Bradley disappoints us with his *Oxen going Home—Sussex* (79); the red, long-horned creatures trooping by a river-side: the painting is thinner than one would expect from the artist's skill; the hides do not look so solid as they might in bright twilight; their colour seems too hot for the effect, and the foliage of the background is rather weak. The animals are excellently drawn, their actions are truthfully and spiritfully rendered, so that the troop is richly expressive of motion, and the design vital.

Mr. F. Powell has often charmed us by his admirable painting of foam-laced seas, his fine sense of atmospheric effects, and his bold treatment of rocky coasts and islets. This year he sends an open sea subject, *Herring-Boats getting under weigh* (73), in a stiff breeze, the foremost craft receiving a wave at her bows: this picture is one of the most enjoyable of the artist's making; the motion of the sea is rendered with rare skill, as are also its colour, substance, and surface; the sky is first-rate, and most truthful in rendering evening in a more southerly latitude than that of former subjects by Mr. Powell. *Storm* (121), by the same, needs but to be named in the artist's honour.—Mr. J. Burgess's *Town of Quimper* (124) is very sober—a capital study.

Mr. F. J. Shields exhibits a want of moderation, not to say of refinement, and a high-strained nervousness rather than power, in some of his recent designs. He has treated horribly a horrible subject in *After the Storming* (123), which is the more painful because it is even more successful as a pathological than as a pathetic subject: a dreadfully-wounded drummer receives aid from a companion as he lies on a battle-field; the expressions of both men are so intense that one cannot avoid shuddering: if Mr. Shields, who lately, in the same admirable but not enjoyable manner, gave us a *Death-Cart* and its burthen of plague-stricken corpses tumbled out, thinks these things are companionable, we are sorry for him. If he paints for himself, and does not desire his works to be the companions of others, we deeply regret the waste of the vigour and technical skill that have produced the broad effect, rich colouring, intense expression and story-telling felicity which are

apparent here. *Solomon Eagle Warning the Impenitent* (177) is highly-strung, like the last; but the subject is an accepted one; its motive and that of the design are not the representation of physical pain. The attitude of Eagle is strained in expression, but not the less true to the character on that account; for this we consider it admirable, and we appreciate the painter's ability to throw himself into the circumstances of his subject; of this fine artistic faculty the figure is the best example in the gallery. Nevertheless, we declare it to be a mistake in ethics, as well as in taste, to seek a moral in illustrating human agony on a battle-field.

Mr. S. P. Jackson's *Over the Hills by the Sea* (208), recalls the work of Mr. A. D. Fripp, without plagiarism. The work is broad and beautiful.—Mr. J. J. Jenkins's *Quiet* (247) has, like many before him, the effect of showing body-colour in excess, so that a poetically-felt idyl of sunlight and trees, with sheep in their shadows by the sea-shore, and a beautifully-treated vista, is marred so far as it can be marred by exceptional treatment. Apart from this the picture charms us more than any by the artist whose success in other points it is pleasant to record.

THE SALON, PARIS, 1870.

(Second Notice.)

FURTHER examination of this enormous gathering of works of Art than our earlier opportunities permitted shows that, in addition to the names of those well-known painters which we gave as not included in the Catalogue with the absentees, should be reckoned MM. E. Signol, T. Pils, C. L. Müller, L. Cabat, J. E. Lenepeu, P. Baudry, F. A. Bonheur, E. Fromentin, T. Gudin, J. L. Hamon, F. Laugée, A. Legros, H. F. Schopin and F. Ziem; also Mdlle. R. Bonheur. Among the sculptors the absence is noteworthy of works by MM. Bonnassieux, E. J. Guillaume, Cavelier, Chaplain, and G. A. Dieudonné. Among the architects, students miss the names of MM. Anelet and Lameire. Among the engravers, it will suffice to say that, besides others, we do not find the name of M. Blanchard. This list shows great gaps in the ranks of French Art as illustrated this year, and does not refer to men whom time has excused from labour. The prodigious wealth of the nation in design, whatever may be its present state, is, beyond everything else we can conceive, proved by the value and splendour of what is to be found among nearly 6,000 productions. In examining so vast a collection it is not practicable to classify the works according to their subjects, or describe them in any order than that of their positions on the walls: in this order we shall, with a few exceptions, take those which are noteworthy.

We proceed systematically with the rest of the galleries, premising that the pictures named last week by no means represent the artistic value of their contents. A famous name heads our list, being that of M. C. F. Daubigny, the great landscape painter, whose *Le Pré des Graves, Villerville, Normandie* (No. 724) displays a grave manner of painting and pathetic suggestiveness. It is a view of the sea-shore, or rather an estuary, with low cliffs, the tide out; a grey sky with a warm inner light is reflected by the water together with yellow gleams of day; in front are oaks with finely-painted boughs, and a rich, wild sward, of which the green is a little too positive in parts; the clouds drive swiftly before the wind, leaving the gaps, which are reflected in yellow light from the river's steely surface. On the further bank are lines of trees and fields, superbly painted and most effective; on the river is a glimmering sail: nearer to us the sandstone bluffs of the shore and a few houses. These elements are common enough, but they are so treated that the work suggests a solemn piece of music. By the same is *Un Sentier; Fin du Mois de Mai* (725)—a piece of rough country, as if in the heart of a wooded level, closed at the sides and distance by trees; in the middle, which is traversed by a road, is a clump of apple-trees, just before their last blossoms fall; about the place, lush herbage and tall wild

rushes; children gather wild hyacinths in the shadow of the trees, a donkey with empty panier stands near them; there are gleams of pale light on the herbage and ground. At a distance these matters tell effectively, and the result, although somewhat forced in tone and colour, has a charm; seen near, however, the execution is indescribably rough and blotchy; by no means M. Daubigny's best painting. It is rough, but the work of an artist: over it hangs the still rougher work of an inferior man, trying, by sheer slap-dash and pretence to the character of a painter, to extend his fame as a designer: this is *L'Aumône* (869) of M. Gustave Doré, who produces also a still more amazingly pretending and flashy example of abused powers in *Souvenir de la Savoie* (869); the latter is a landscape; the former represents a Spanish lady entering a church and delivering alms to a group of beggars; in this, as in nearly all the painter has done of late, there is enough to show what he might have been with respect for his art, and honour for his talent. There is much character in several of the faces; but such a flood of crude and gaudy colour, such vulgar sentiment pervade the whole that one cannot but fear to think what will be the next example of wastefulness in M. Doré's hands. The landscape offends less; it may be because its pretences are inferior to those of the figure picture. We have a rocky pass, with pines growing on the hill-sides, opening a vista of snowy mountaintops and an intensely blue sky; the snow may be said to be laid in paint, so coarse is the execution; all the nearer portions of the subject are represented in smears and patches of colour. Is this the workmanship, is this the art which M. Doré, certainly one of the most original and powerful of modern designers, should produce?

M. Tony Robert-Fleury has *Le Dernier Jour de Corinthe* (2452)—a very striking, richly varied and most conscientiously wrought picture; an historical painting in what may, without disrespect, be called "the good old style"; that is, it is the result of a vast amount of studies severely performed by one whose artistic powers are of a rare order, and who is gifted with a sense of beauty in form and colour which is admirable. The title tells the tale: Mummius is entering Corinth; the Corinthian men have left the city to the women, the children, the aged, and the fire. The women are grouped before the statue of Pallas, vainly prostrate, vainly imploring; vainly their beauty is unveiled, vainly they roll in their long hair, vainly they weep; they were sold as slaves; many were burnt, and horribly treated by those who were employed to suppress a "rebellion" of those who ventured to fight for their own. In the distance is the bay; across the mid-distance ride the half-savage Mummius and his troops. The chief group consists of the women who fill the front, on a platform before the golden statue: among these, intense passion is expressed; the nudities are admirably drawn: notice the back and limbs of the lady who is prostrate, and near the centre; the contour of the rich blonde, who implores the statue in a like manner; also the other, who, on our left, is prone, and hides her face in the abundance of her dark locks.

M. C. De Cock has *Effet d'Orage en Normandie* (748)—a beautiful picture, hanging near the last, which, without plagiarizing, recalls the feeling of M. Daubigny: it represents a great spread of sward beneath a louring sky, with a gleam of light; cattle in a meadow. A little further on we have a capital figure-subject, which is familiar to English students by means of Leslie's representation of *Sancho racontant ses Exploits chez la Duchesse* (2270). This is not unlike Leslie's picture in composition,—far inferior to it in design,—and in a flutter of light; it is largely devoted to imitations of *bric-à-brac*, and has flesh the painting of which is almost too horrible to mention or remember; but there are many fine points of colour, a happy treatment of tone, and signs of remarkable power in putting a subject before the observer as well as combining pictorial elements with remarkable effect.

M. Cabanel's subject-picture has a prominent

place in the central hall of the Palais des Champs-Élysées, where are most of the works to which we have already referred: it is entitled *Mort de Francesca de Rimini et de Paolo Malatesta* (437). Francesca has just expired, Malatesta is in the agonies of death, and his brother is looking at the scene. Francesca is on a couch, supine; her arms are wide apart, her body lies slightly on one side, and as though an embrace had been broken by Death; one arm has fallen over the edge of the couch towards us, the other lies across her breast, so as partly to hide a great red spot which is there; her head has dropped backwards, not without a smile on the pallid cheeks and lips, the which, although purple, sweetly curve unto the last. Paolo's head is on the shoulder of his mistress; he is prostrate on the floor, his legs and feet seem to be struggling vainly with death on the slippery marble; quite as horribly, one of his hands clutches his wounded side and presses there, so that blood runs over and between his fingers; but the other arm is, to our minds, unfortunately and unnaturally contrasted with its fellow, for it is calmly placed under the head of Francesca, as if the agonies of mortality ceased on that side, which is, however poetically intended, incredible. Paolo has drawn himself thus to the pillow of his beloved, and presses his face to her brow. Wolf-like, the murderer looks on; holding back the arras with one hand, he presses the blood-stained sword so strongly on the floor with the other that the steel bends. We must accept the horrors of such a picture, and commend the thoroughness of its execution, which, although a little hard, is powerful; the drawing is fine and masculine, the colour well arranged, but not so apt as it might have been. The chiaroscuro owes nothing to the colour. The composition is rather awkward, in consequence of the foreshortening of Paolo's figure; this seems to have been adopted as an important element, though to us it has produced the chief mistake, of the work,—not only because it involved an enormous difficulty which, although mastered, was not unavoidable, but as leading to an ill-arranged series of lines. The picture generally looks more metallic than is usual in M. Cabanel's practice. There is nothing metallic in the beautiful and pathetic *Portrait de Madame la Duchesse de V*—(438),—a lady with a fine and sorrowful face. A noble portrait.

Almost as tragic as, though less terrible than, M. Cabanel's picture, is M. A. Piot's *Abandonnée* (2282), the best of the numerous pictures of Italians in picturesque costumes: a beautiful and innocent little girl stands, lost and alone, with the full sense of abandonment in her face; her soft eyes are filling, her mouth just trembles with a suppressed sob, her helpless little hands fall vainly by her side. The work is intensely pathetic—it could not be more so; the painting, although somewhat smooth and academical, is excellent, and the handling capital; the feet are too small.—Whatever there may be of the Academy in M. Piot's production is brought out in strong relief by a neighbouring and thoroughly antipathetic picture, the contribution of M. Puvis de Chavannes, mention of whose name will only suggest to many a resemblance to the absurdities which have so often in England taken in vain the name of Pre-Raphaelitism, and were and are executed by half-educated youths who, in exaggerating the extreme expressions of certain painters of the first rank, have made themselves even more than their profession ridiculous. M. de Chavannes's picture is by no means without signs of uncultivated powers perversely directed. It is styled *Décollation de St. Jean-Baptiste* (2346), and if anything so outrageously absurd could be irreverent, would be irreverent. St. John—represented by a figure which to style stiff would be to abuse the word, and which, rather, is flat—kneels, or, as it seems, has lost his legs below the knees, in a bare and stony courtyard; his arms are stretched directly downwards; the palms are turned quite upright and flat; the fingers and thumbs are apart and rigid, so as nearly to touch the earth; a glory is about his head, radiant before a very green tree: the veins in these bare arms are ostentatiously made out, as they would only show after

the limbs had been so placed for a considerable period of time. The executioner, clad in a red robe and a tiger's skin, is about to make a back-handed chop at the Saint's neck, but so that no human strength could contrive to cut off a head:—we are convinced such a fellow would have lost his place in a week in Herod's household. M. de Chavannes would not like decapitation by this mode. The maid, with a charger, waits ready for the head: her figure is obviously put to balance that of the executioner; this is artificial enough, but there is neither art nor artifice in the way she is drawn: she could not stand thus; her face is all on one side; she is irresistibly laughable—“Très grotesque!” is the phrase commonly used here before this picture, and so it is, but grotesque without terror or horror. *La Madeleine au Désert* (2347) is another of those extraordinary pictures in the like of which M. de Chavannes has indulged of yore. The effect is intense sunlight: the stiffest of Magdalens stands on a rocky terrace looking over the most rocky of wildernesses, and under an exceptionally blue sky; she wears a recluse's brown dress of the most meagre cut, and holds a slate-coloured human skull. Thus far one sees a Magdalén, and as poorly designed as in the most *naïve* early Italian picture; but there the resemblance ceases, for the expression is lifeless; here is not, as in intense early Art, pathos of the deepest, striving to make itself apparent, and achieving all things, reaching the very crown of Art by faith, so to say, and with force of desire bursting the trammels of crude design, but crude design and puerile execution with only the pretence of faith. Blake alone, of the moderns, climbed to the summit of Art by means which were often—not always—absolutely puerile, yet his spirit is mocked by M. de Chavannes.

A considerable number of street scenes appear here, treated as good French artists can and do treat almost every town but their own picturesque Paris. For example is *Vue prise dans la rue Kléber, Alger* (543), by M. Chataud, a brilliant and dashing study of the place, with gaily-robed and white-veiled figures moving in it, comprising a fight, one man biting the throat of the other; a merchant tempting women with dresses; old white walls gleaming high up in the sun, and decorated with paintings.—M. E. Dupain's *Mort de la Nymphe Hespérie* (923) deserves applause as happily representing another class of French art. Hespérie lies, with the serpent about her ankle, pallid and dead, by the side of a spring on the sea-shore; broken flowers are near her head. Crowned with roses, her woful lover stoops over her corpse. There is capital painting, and of its sort, which is academical, sound drawing in these figures; these qualities are observable in the trunks of the figures especially; the contrast of the living and dead figures is finely given. This work displays what good teaching can do for a refined mind, which is not severe and conscientious enough to avoid a desire to be effective.—In No. 510, by M. Chabry, *Marais d'Andernas*, is an example of a high-class of landscape-painting as practised here, and in a degree due to M. D'Aubigny, the adored model for pathetic subjects. It gives finely a striking effect of thunderous weather, an intensely gloomy sky with sullen fires on the lower edges of cumuli; a flat, with meadows and cows straying, is in front, and a space of slaty-looking water; then a broad expanse of heather to the margin of the sea, with a line of gloomy trees and a light on the remote water. Dignity and expression are gained by composing these elements artistically. Great breadth and good colour suffice to make a fine picture.

In M. Corot we have a master of pathetic landscape and subtle chiaroscuro, dealing habitually in a low, silvery grade of colour. He sends two pictures; *Paysage, avec Figures* (648), has a sweet and rich effect of evening on a pool, with trees about it that are superbly grouped and painted: thin boughs spread before a faintly-flushed sky; nymphs and satyrs dance on the sward. The pool, a mystery of delicately-shadowed rocks, and a bright distance make an idyl in colour and

sentiment,—a perfect pastoral. In *Ville d'Avray* (649) we have again a large pool, with houses on its further bank, and hills beyond, visible between the sparse foliage of a birch and ashes which grow on the nearer bank; sober and most delicious tone, of the purest silvery hue, is over the whole, and finely expressed; this is rendered effective and impressive by means of delicately placed and sharp touches on the black boughs of the birch; the warmth of the picture is accented by the orange head-dress of a girl in front; its coolness by her blue sleeves: a lovely study for all artists.—M. Corot shares the honours of French landscape with M. Daubigny; the latter has more of the homage of imitation: probably the ablest of those who follow him is M. C. Piton, whose *Belle-Croix, Forêt de Fontainebleau* (2292), shows at once the source of hundreds of landscapes and his own powers, which are remarkable for fidelity to Nature: it comprises a rocky plain, with birches, and a few distant cattle under trees, is rich in tone and colour, and has poetic inspiration.—Opposed to the mode of treatment displayed by either of these masters and their followers,—also exemplifying another of the forms of execution to which, in common with the affectation of M. de Chavannes, the term Pre-Raphaelite has been, with curious infelicity, applied,—is a specimen of extreme minuteness in transcribing from Nature and unfinishing labour, by M. P. Robinet, than whom Mr. Brett was never more indomitably accurate; it is called *Chute du Vitznauerbach, Lac des Quatre-Cantons* (2456), and shows masses of conglomerate, over which pours a shallow brook; herbage, trees and lichens. Every pebble of which the compressed rock is formed, each with its little bits of broken colour, its patch of light reflected, its shadows that express roundness as well as projection,—the dimples whence other pebbles have been removed from the surface as the rock was disintegrated,—the creeping, tawny and green lichens,—the delicate and pendulous foliage of the ashes, their rough and spindling stems, and the vistas between them,—are all here; also the light sent back by the water on an overhanging surface of rock; it seems to tremble as the water runs. Notwithstanding a perceptible, though slight, flatness of colour, which may be natural, this picture is as charming as it is broad and effective; but little has been sacrificed by its marvellous minuteness: its astonishing elaboration must have cost the painter many months of strenuous study,—terms we employ, because there is nothing here of dull toil, but, on the contrary, it is evident that M. Robinet painted out of sheer love for his art and his subject. We dare not say that the labour, long as it must have been, was wasted, or even misapplied; most clearly has the painter negatived all assertions to this effect. What MM. Corot and Daubigny see and paint in their broad, profoundly learned, generalizing modes, M. Robinet sees and paints in another. The former produce a hundredfold as many pictures as the latter, but we cannot venture to say which is the better testimony of love for Nature: the painter of minutiae has not failed to make his work pathetic in its wonderful fidelity.

The most striking storm-effect here is by M. J. E. Renié—*Les Grèves du Mont Saint-Michel* (2403), the work of a worthy pupil of T. Rousseau. It shows the great “Mont” cut off from the continent by the full tide, and under an aspect which verifies its ancient name, “Mount St. Michael-in-Peril-of-the-Sea.” A tremendous tempest overhangs the rock and its towers, seeming to press down the ocean till it looks like a sheet of black glass, and leaves but one resplendent gleam to pierce a gap and show the snowy linings of the clouds and the deep blue of the stormless firmament; a torrent of rain has begun to fall in the distance, where the vapours are without shape; but, nearer, the sky threatens the very rock, and the land is oppressed by a portentous shadow. The style of this picture is large and solid, its motive completely expressed. *Plateau de Belle-Croix* (2404), by the same artist, is a very different picture. We are looking over a flat with ponds and great trees—elements to which the artistic instincts of French

landscape-painters incline their practice. Great oaks starting from the sward, dark green furze, red fern, a line of glimmering pools, cattle rambling at ease, and a sunset sky are materials of which the painter has made a noble use for a work which is at once vigorously, broadly, and tenderly treated.

Les Grands Chênes du Chatellet (75), by M. L. A. Auguin, justify their name in a picture of gigantic stems that are gathered on the borders of an open glade, and in their aspect of early autumn. The work is painted with a strong sense of spaciousness and the grandeur of the subject, such as we rarely see in England. The trees are monumental; their treatment is masculine in modelling, drawing, and colour, and especially so in respect to the trunks in front, of which the largest oak is very grandly done. *Une Vallée, Angoumois* (76), by the same artist,—a rocky place with a pond and a vista on the open country beyond, rushy patches, cattle drinking,—is, like his other work, expansive and capital in colour and air. Every one knows that Continental landscape-painters adopt, with but very few exceptions, a much lower key of colouring than that which prevails in England. It is, of course, much easier for the former than for the latter to secure harmony and chiaroscuro by this moderation. Something is lost in force, brilliancy, and variety. Great refinement, as with M. Corot, produces exquisite tenderness; and power, as with M. Daubigny, is assured of victory if anything pathetic is to be expressed. Monotony and mannerism, to which in this gathering there seems no bounds, are the evils of the Continental course of practice; vulgarity, garishness, and crudity are the results of our own.—We recall but one picture here—the work of M. Bodmer, a Swiss distinguished by French honours—which attains the brilliance of English colouring, and would not, at first sight, look dull in the Academy: this is styled *Un Terrier de Renards* (283). We consider it now with regard to our frequent use of the term “colour” in respect to French landscape-painting, and, moreover, because it is to be understood that the key of colour in vogue for that branch of Art is in course of gradual exaltation and, at present, approximates to the English pitch much more closely than of yore. In M. Bodmer's production we have a ferny nook among rocks that are overgrown by lichens and mosses, hung with briars and other trailers, and shadowed by trees, which cluster and hide all but a small patch of sky. It is nearly autumn; the ferns that died last year are almost withered away, and the red arms of the wild rose are enormously long. Fox-cubs cluster in a rock-cleft; the dog-fox struggles in front among brambles and tall fern with the stolen corpse of a drake; the mother fox, eager to help him, plunges into the brake. The place looks so secret, so still, so deeply buried in the forest, that one might think no foot but a fox's had ever tracked it, and that we hear the yelping of the cubs, the crackling of last year's twigs, the whispering of the wind in the ferns. Although with some “trick” in the treatment of details, here is a remarkable picture, at which, however, such is habit, not one Frenchman in ten takes the trouble to look; while not one ordinary observer in the same number would, in the Academy, notice a Corot and a Daubigny. Indeed, as to the last, such a work was actually “skied” by three sapient R.A.s, when, a few years since, this master sent a noble ‘Moonrise’ to Trafalgar Square. It is hardly needful to say that our three Academicians were exceptionally ignorant, or probably rendered obtuse by too much labour in hanging pictures. M. Bodmer's landscape is crudely green in spots; but, on the whole, natural in a very high degree, particularly as regards the light and foliage.

MR. BARRY AND THE BOARD OF WORKS.

A SPECIAL general meeting of the Institute of British Architects was held on Monday last, to consider what steps should be taken by the Institute in reference to the correspondence recently published by the House of Commons, and abstracted by us, between Mr. E. M. Barry and the First Commissioner of Works respecting the duties of the former as architect of the Palace of Westmin-

ster. Resolutions were passed in support of Mr. Barry and corresponding to those of various important architectural societies. After considerable discussion it was unanimously resolved:—1. That it is fitting, and indeed necessary, for the worthy maintenance of national monuments and buildings that they should be always under the superintendence of professional men of independent position and high standing, who have been specially educated as architects. 2. That the custom of the profession has always been that the ownership of drawings and other documents prepared for the execution of buildings has rested with the architects employed. Other resolutions were passed to appoint a committee to urge upon the Government the views expressed by the above resolutions. With regard to the demand made upon Mr. Barry for the drawings which are in question, the meeting pledged itself that, "in the event of expenses being incurred with reference thereto, in trying at law any questions which may arise between himself and the First Commissioner, this meeting pledges itself to promote the raising of a guarantee fund for the same." Both these resolutions are of the greatest importance. That involved in the ownership of the drawings applies to designers and illustrators of books, &c. We know a case in which a publisher, who was also a sharp practitioner, employed an artist, whose original drawings have great value, to illustrate a book: the latter made careful drawings, which were copied on the wood blocks; this done, the publisher coolly kept the drawings, and sold them, we believe, for a much higher sum than the artist received for what he believed to be merely the use of the designs. Whether or not the publisher was legally justified in this manoeuvre may be illustrated by the result of a trial in respect to Mr. Barry's drawings. The same applies to the question of the ownership of Mr. Poynter's designs for the mosaics at Westminster, as talked about in the Commons on Monday evening last. It was then stated that the Government believed the designs now in the Royal Academy were public property, and that they would probably be used for a public purpose. It may suit the authorities to say thus much, but professional opinion and practice are opposed to these assertions. A legal decision is desirable, and meanwhile artists must protect themselves by contracts.

Fine-Art Gossip.

THE Old Broad Street Gallery is to open again with a summer exhibition of pictures; the private views took place yesterday and to-day (Saturday). The gallery will be opened to the public on Monday next.

A COMMITTEE has been appointed by the Society of Arts to confer with the Lord Mayor of London and the Chairman of the Metropolitan Board of Works, with the view of establishing such harmonious action between the several authorities they represent as may prevent the erection of ugly public buildings in future.

THE Report of the Commission on the Heating, Lighting and Ventilation of the South Kensington Museum, with the evidence and appendices, has been published. The Commissioners comprised Prof. Tyndall, Drs. Percy and Frankland, Lieut.-Col. H. Y. Scott and Capt. Donnelly. The witnesses were Messrs. W. Boxall, C. Buttery, W. Cox, Dr. D. Price, Sir M. White Ridley, Messrs. J. C. Robinson and R. N. Wornum. The Report is favourable to the management of the museum in the matter in question; one exception is made, that the position of the hot-water pipes in the galleries, which were first erected "close to the walls and under the pictures," is "doubtful." The Commission is "willing to defer to the opinions expressed by some of the witnesses, that it is desirable to have the pipes in the middle of the galleries." It is certain that the pipes ought never to have been where they are, and that the sooner they or the pictures are removed the better.

ASTLEY HOUSE, Maidstone, an interesting example of the domestic architecture of the 17th

century, is now being rapidly destroyed. The site has been required for a new Post-office, and in spite of every suggestion that space could be found for the office and rooms without interfering with the picturesque old front, the house will soon be gone. It is said to have been erected about 1654. It is a curious specimen of parading, now fast becoming rare. Those who are familiar with the well-known house in Ipswich, or even with the quaint frontage of Paul Pindar's house in Bishopsgate Street, will appreciate the picturesque appearance of Astley House. Exertions have not been spared on its behalf, but they have proved ineffectual. Applications were sent from the Kent Archaeological Society, and the London and Middlesex Archaeological Society, as well as private friends. There is yet the consolation that it will not be suffered to pass into oblivion without some record being kept of its most interesting features. Archaeology is fortunate in being represented on the spot by Mr. Lightfoot, of the Kent Archaeological Society, Chillington House, who will endeavour to have preserved some of the curious old panelling and other objects of value, and it is to be hoped that the authorities will fully encourage his exertions.

SIGNOR VINCENZO VELA has been elected a Member of the Académie des Beaux Arts, at Paris.

SIGNOR FRANCESCO BOSA, the sculptor, who recently died at Venice, has bequeathed all his works of Art, statues, engravings, books, paintings and drawings to the Museo Correr; and has left his house, with other artistic objects, to the trustees of the fund in aid of distressed artists.

MUSIC

MAY 19.—THE LONDON GLEE AND MADRIGAL UNION (Established 1829, Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler, and Mr. Land [Director], will COMMENCE their TWELFTH ANNUAL SERIES of THURSDAY AFTERNOON CONCERTS, at St. James's Hall, on the 19th of May, at Three. Solo Pianist, Mr. George Smith; Solo Violinist, Mr. Figaro; Conductor (transferrable), Mr. Austin's Office, St. James's Hall, Piccadilly; and at Mr. Mitchell's, 33, Old Bond Street. Tickets, 5s., 3s., 2s.

MUSICAL UNION.—May 24th and 31st.—NO MATINEE in WHITSUNTIDE WEEK.—Madame A. Kolar will play, with De Graan and L. Lubeck, May 24th. J. ELLA, Director.

THE ITALIAN OPERAS.

THE three ladies who are recognized in England as Queens of song *de facto* and *de jure* have now put in an appearance—Mesdames Patti and Lucca at Covent Garden, Mdlle. Christine Nilsson at Drury Lane. Madame Patti made her *entrée* on Saturday, the opera being—we had almost said of course—Rossini's undying 'Barbiere.' We will not inquire too closely into the reasons for the frequent selection of this work. It may be chosen entirely apart from considerations of its beauty; but there is little need to ask why, since, at any rate, its beauty is sufficient. Madame Patti was well received; and she enacted *Rosina* in her old manner. To praise that manner is superfluous. Without pinning our faith to all her assumptions, we may safely say that Madame Patti's *Rosina* deserves a place in operatic history. It is a finely-conceived and carefully wrought out work of art. Signor Mario appeared on the Covent Garden stage for the first time these two years; and he, too, had a warm reception, which could not possibly be charged with a keen appreciation of favours to come. As an actor this artist remains as great as ever; as a singer he is pretty much what he was two years ago—the wreck of his former self. Yet even as a singer the once unsurpassed tenor excites our interest. We note his masterly phrasing for its rarity; and we wonder at the consummate skill with which defects are modified and catastrophe evaded. Mario may be a ruin, but he is a ruin which those who fall into decay after him will do well to imitate. The other characters were sustained but imperfectly. Signor Ciampi as *Don Bartolo* showed vulgarity unrelieved by a spark of real humour; and Signor Cotogni as *Figaro* was simply inadequate. Signor Tagliafico, who represented *Don Basilio*, can act, but he cannot sing.—On Monday Madame Patti appeared again; this time as *Zerlina* in 'Don Giovanni.' It may

be objected to her impersonation of the village beauty—and we should not be entirely free from sympathy with the objector—that it is little too demonstrative. So coquettish and "knowing" a Zerlina hardly justifies the elaborate precautions of the libertine Don; but, on the other hand, it must be granted that, from her own point of view, Madame Patti represents the character with consummate skill. She is throughout very engaging, and she sings divinely. The *Donna Anna* of Mdlle. Tietjens excepted, we have nothing to say for the rest of the performance, unless it be a word in favour of Signor Tagliafico's acting as *Masetto*. The *Don* of Signor Graziani by no means laid bare the secret of numerous "successes." Moreover, Signor Graziani himself would have been happier after three hours additional study of his part. So, too, would Herr Wachtel, who as *Don Ottavio* blundered sadly in 'Dalla sua pace,' and was far from confident in 'Ah! mio tesoro.' We may dismiss this unworthy performance by saying that Signor Ciampi's *Leporello* was, throughout, an intrusion; and Madame Vanzini's *Donna Elvira* in great part a failure.

Madame Lucca's first appearance was made on Tuesday, as *Marguerite* in 'Faust,' her rendering of which character is almost equally familiar with that of *Rosina* by Madame Patti. There is no need to say much about the performance. Every Operafrequenter knows that Madame Lucca is the most passionate of Marguerites; that she displays remarkable force; and that, occasionally, her acting may justly be termed great. To point out that her heroine is not what Goethe imagined would be a waste of labour; none the less, however, is it a notable creation. Nobody expected that Madame Lucca would sing the music as well as she acted the part, and nobody was disappointed. It may be doubted whether, in any case, she could greatly have added to her triumph, for the audience lavished favours upon her without stint. Siebel had an efficient representative in Mdlle. Scalchi; Signor Mario looked and acted *Faust* to perfection; Signor Graziani was *Valentine*; and Signor Petit once more presented *Mephisto*, chiefly remarkable for grimaces and attitudes. The band and chorus are always safe with Signor Vianesi as conductor. The opera announced for Thursday was 'La Sonnambula,' and for last night, 'Il Favorita.'

Mdlle. Christine Nilsson was to have appeared at Drury Lane on Saturday, but the arrangement was made without taking into account the north-east wind, and it led to nothing. Better success attended a subsequent effort, and on Tuesday the charming Swedish artist enacted *Lucia* to a large and enthusiastic house. She was received with the utmost warmth, justifying her reception by a performance of even greater merit than that to which we were accustomed last season. Mdlle. Nilsson's acting steadily gains in power; and the gain made of late was convincingly shown throughout the second act. The artist seemed able to identify herself with the character, and hence to express herself with a naturalness everybody could appreciate. In the contract scene, Mdlle. Nilsson made a profound impression. Without exaggerating the situation, she did everything that could increase its force; while her singing was of the very highest order. She has so often selected the "mad music" for use in concert-rooms that not a word need be said of it now. Enough that all the old effect was produced, and that 'Ardon gli incensi' finished a performance as rare in merit as it was successful in result. We have lately described the *Edgaro* of Signor Mongini, and the *Raimondo* of Signor Folli; it only remains to add, therefore, that Signor Verger made his first appearance as *Enrico*, and acquitted himself in all respects satisfactorily. 'L'Oca del Cairo' and 'Abu Hassan' were again announced for Thursday; the opera to-night being 'Robert le Diable,' with Mdlle. Nilsson as *Alice*.

CONCERTS OF THE WEEK.

THE festival concert at the Crystal Palace on Saturday was distinguished by an excellent performance of the first part of 'Elijah.' Sir Michael

Costa's huge orchestra is kept in the best possible working order, and nothing could be more precise than its rendering of Mendelssohn's choruses. We may, however, doubt the suitableness of 'Elijah' for use in the centre transept, and must be excused if we urge that there is other music, in plenty, less delicately constructed, and more likely to produce greater effects. The solos were well sung by Madame Sinico, Madame Trebelli, Mr. Rigby and Mr. Santley. In the second part of the programme there was an odd assortment, comprising an overture, 'La Gazza Ladra'; a part-song, 'O hills! O vales!'; a choral march, 'Naaman'; one or two operatic selections, and the National Anthem. None of these things need detain us a moment.

At the Philharmonic Society's concert in St. James's Hall, on Monday, the first Symphony was Haydn's, in D, one of the most interesting and masterly of the composer's works. It was well played, and heard with that attention which shows true Art to be "not for an age, but for all time." The second Symphony, Beethoven's 'Pastoral,' like the overtures to 'Oberon' and 'Le Siège de Corinthe,' calls for no remark. Madame Auspitz-Kolar played the Pianoforte Concerto—Schumann's A minor—with the cleverness we had occasion to note when she appeared at the Crystal Palace. The Concerto itself was elaborately praised in the programme, many of the remarks made being such as we shall not impugn. It may, however, be questioned whether any musical society does well to allow a particular class of musical ideas to be advocated in its official pages with all the warmth of partisanship. Mdlle. Ilma di Murska made a great impression with 'Che pur aspro' ('Il Seraglio'), and 'Ombra leggiara' ('Dinorah'). The Prince and Princess of Wales were among the audience.

A new oratorio, 'The Prodigal's Return,' was brought out at St. James's Hall on Tuesday, at a concert for charitable purposes. The composer is an amateur and a clergyman, who holds, moreover, the post of Minor Canon at St. George's Chapel, Windsor. We will not counsel the Rev. H. F. Limpus to inwardly digest the proverb "Ne sutor," &c., because it is evident that he has ability enough to warrant a use of the pen. But there is music and music—psalm-tunes and oratorios for example,—and our advice to Mr. Limpus is—avoid the latter, since it can only result in much wasted labour and more disappointment. It is hardly worth while to dwell upon the libretto of a work not likely to occupy much attention; but we may say that the story is treated in a clumsy fashion. Certain verses are taken from the parable; and upon each is hung a string of reflections. The narrative itself is smothered under this load of moralizing, and becomes, at best, of secondary concern. Whether such an arrangement be right or wrong the reader may safely be left to decide for himself. The music is for the most part correctly and agreeably written, and shows an easy production of commonplace melody. This is nearly all we can urge in its favour. In the matter of original invention and independent thought the work is sadly wanting. We may even go so far as to say that Mr. Limpus appears to have copied Handel assiduously, only drawing a line at the actual reproduction of the great master's themes. If it were worth while, we could bring forward example upon example of this; but it is not worth while, and we refrain. Let us, however, ask, what is the use of producing such tame and colourless music in the days when the great masters are known and admired by everybody. Oratorios like 'The Prodigal's Return' have not the ghost of a chance; and their sure fate is speedy forgetfulness,—a fate the composers should look upon as merciful. The performance, apart from the solos of Madame Sherrington, Madame Patey, Mr. Rigby, and Mr. Lewis Thomas, left much to desire. Mr. Benedict conducted with his usual zeal.

On Wednesday evening, Mr. Barnby's new Cantata, 'Rebekah,' was performed at an Oratorio Concert. Our notice of this work must be deferred.

Musical Gossip.

A COMMITTEE, consisting of Lord Gerald Fitzgerald, Sir John Pakington, Mr. W. H. Gladstone, the Hon. Seymour Egerton and Mr. Clay, has been appointed to advise on the use of the Royal Albert Hall for musical performances in the evening. The Committee met for the first time on Friday, the 6th of May.

MR. ARTHUR SULLIVAN'S 'Prodigal Son' is shortly to be performed at Glasgow, under the composer's direction.

THE French critics agree, for the most part, as to the excellence of Mr. Benedict's 'St. Cecilia'; they also agreed that the Grand Opéra was by no means the place best fitted for its production.

BEFORE leaving Paris for London, Mdlle. Nilsson received from Napoleon the Third a group of daisies in diamonds.

THE production of Mr. Alfred Holmes's 'Jeanne d'Arc' at the Italiens has been postponed, in consequence of the illness of Mdlle. Krauss.

AT the fourth sitting of the Commission now engaged in remodelling the Paris Conservatoire, M. Edmond About suggested that the pupils should go through a course of elementary instruction, including reading and writing, it being notorious that a tenor engaged at one of the largest theatres in the capital could not sign his name. Taking higher ground, M. Gounod proposed the addition of a course of philosophy, to include Cicero and the Bible. Eventually it was decided that candidates should be examined as to their general knowledge, and not passed unless properly qualified.

ACCORDING to *L'Art Musical*, the programme of Mdlle. Nilsson is complete up to the point of her retirement from the profession. After the present London season she goes to America, remaining there thirteen months. Returning, she takes the place of Madame Patti at St. Petersburg, and then bids farewell to the lyric stage.

MR. CHARLES HALLE has offered his services as pianist at the Bonn Festival in celebration of the Beethoven centenary. The centenary will be kept at Vienna by a performance of 'Egmont' (with Beethoven's music), 'Fidelio,' and the Ninth Symphony.

BY way of "improving the occasion" of the *plébiscite*, M. Schott has published a *Valse de Salón*, entitled 'Oui ou Non.'

'DEA,' the name of M. Cohen's new work just produced at the Opéra Comique, is said to have been suggested by the initial letters of Auber's names: D. (F.) E. A. The compliment is not very obvious.

THE concert given by Mdlle. Nilsson in aid of the Société des Artistes-Musiciens realized 21,000 francs.

THE future directorship of the Théâtre Lyrique still remains undecided. M. Martinet, of the Athénée, is spoken of as likely to take the vacant post.

THE coming season at Baden-Baden bids fair to be no less full of attraction than it usually is. Italian opera will be the order of the day, from the middle to the end of this month; June will be chiefly taken up by concerts, MM. Seligmann and Rubinstein being among the performers; in July the Palais Royal company will appear, and—strange juxtaposition—the International Chess Congress will take place; the Théâtre Français actors, including Mdlle. Favart, MM. Delaunay and Coquelin, will amuse the August visitors; and they will be followed by a second instalment of Italian singers. Lastly, there is to be an important musical festival on the 14th of September.

AN anecdote is told of Count Moltke, *à propos* of Herr Wagner's 'Meistersänger,' as recently produced at Berlin. After the second act, the General remarked, "It is as bad as this, sometimes, in the Chamber of Deputies, but there, at least, one can demand the close of the debate."

SIGNOR BOTTEGINI is writing an operetta for the

opening, under new management, of the Théâtre Déjazet.

GRAUN'S 'Passions-Musik' was performed at Berlin on Good Friday in presence of the King and Court.

SOME new and stringent rules are in force at the Munich Opera. Nobody is allowed to enter during the performance of the overture, and those who arrive while the curtain is up are required to wait till it falls before taking their seats.

GLUCK'S 'Orphée' has been played at Vienna with great success. "Each bar of the work," wrote one critic, "was a loud accusation against the directors, who, for twenty-four years, have put this masterpiece aside in favour of *articles de mode*." A like reproach would, not unjustly, apply nearer home.

HERR MENDEL has just published in Berlin a 'Life and Works of Meyerbeer.'

AT Madame Sass's last performance in Milan the *prima donna* demanded to be paid in advance. The director refused, whereupon the lady declined to appear. She carried her point, of course.

THERE is a rumour that the director of the Brussels Théâtre Monnaie intends to take his company to Paris for the purpose of playing 'Lohengrin' at the Italiens.

A NEW symphony, by Herr Joachim Raff, entitled 'In the Forest,' has been played at Weimar with, it is said, great success.

THE Brussels municipal authorities have named a street after the late violinist—De Beriot.

ABÉ LISZT will remain at Weimar till the end of June, in order to assist at the model representations of Wagner's operas. Among the works decided upon are 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde' and the 'Meistersänger.' Dr. Gunz is engaged to take part, and Herr Wagner himself is expected to be present.

A SEASON of French Opera has commenced in Madrid, under the direction of Señor Las Rivas. M. Thomas's 'Mignon' is announced for early performance.

A NATIONAL ACADEMY of music, for teaching sacred and secular music, is to be established at Quito, the capital of Ecuador.

MDLLE. CARLOTTA PATTI has appeared at the New York Academy of Music in the part of Astra-fiammante. The critics are loud in her praise, and one actually discovers that she possesses "some notes capable of being used emphatically and with expression."

A SMALL opera venture at Chorillos, the watering-place of Lima, has collapsed, after a very short season, and the company has not succeeded in obtaining a footing in Lima.

MADAME VOLPINI has received from her St. Petersburg admirers a jewelled ornament, representing a music-staff with the notes La, Do, Re, followed by the words "du public"—a not unhappy mode of describing the singer as "l'adorée du public." Educated Russians seem bent on outdoing Parisians in their anxiety to be French in all their tastes.

DRAMA

THE GAIETY THEATRE.

THE experiment of reviving one of the masterpieces of English comedy could scarcely be made under circumstances more unfavourable than have attended the production of 'The Man of Quality' at the Gaiety. Sir John Vanbrugh's comedy of 'The Relapse,' on which it is founded, is the most licentious production of a licentious age. In plot and spirit it is indescribably impure, and its language is unequalled in coarseness, except in the worst plays of Shadwell and Dryden. To fit this play for the modern stage Mr. Hollingshead has had to deal with it in a trenchant style. He has left out more than half the plot, including all the situations to which the title is owing, and almost half the dialogue. The main action of 'The Relapse' follows

the intrigue, if a love affair so shamelessly conducted can deserve the name, of Loveless and Berinthia. This is now omitted, and the underplot, which describes the adventures of Lord Foppington, Young Fashion, his brother, and Miss Hoyden, forms the plot. Such treatment has proved more successful than was to be expected. 'The Man of Quality' is a clever and reasonably amusing play, containing a few improbabilities and incongruities, but no impropriety. Its cardinal defect might easily be removed. Upon the arrival at the house of Sir Tunbelly Clumsy of Lord Foppington upon a matrimonial quest, in which his brother has been beforehand with him, the spectator is asked to believe that the marriage between Young Fashion and Miss Hoyden is already celebrated, although the evidence of his senses shows him the contrary. More faith and powers of assumption than an audience can command are accordingly required, and the subsequent action becomes confused and improbable. In a pardonable desire to retain as much as possible of Sir John's dialogue, the speeches addressed by Lord Foppington to Amanda and Berinthia, in which he describes his mode of life, are placed in his mouth when he speaks to Miss Hoyden. All that gives them special value is lost in the transference. The words retain their wit, but lose their significance and appropriateness. Instead of being languidly drawled out in a fashionable drawing-room and in the society of equals, they are spoken in the house of a man who has ordered Lord Foppington to be bound, and threatened him with a whip, and directed to a woman who has suggested he should be dragged through a horse-pond. Spite of these and similar drawbacks, the comedy was entertaining, and its dialogue, mutilated as it was, had great pungency. 'The Man of Quality' was creditably acted. Mr. Wigan's impersonation of Lord Foppington was quite unlike our preconceived ideas of the part, but was effective nevertheless. It was characterized throughout by delicacy, moderation and ease. Lord Foppington's curious vocabulary and his quaint affectations seemed quite natural as delivered by Mr. Wigan, and the character as played by him had scarcely a shade of exaggeration. Miss Farren's Hoyden was full of animal spirits. Mr. Lin Rayne spoke tolerably the words of Young Fashion, but did not look the part. Those interested in dramatic antiquarianism may care to know that this comedy, originally written as a continuation of Cibber's 'Love's Last Shift,' was first played at Drury Lane in 1697, with Cibber as Lord Foppington, and Doggett, who had quarrelled with the actors at Lincoln's-Inn Fields, as Lory. It was afterwards altered by Sheridan into the 'Trip to Scarborough.'

THE PARIS VAUDEVILLE THEATRE.

'LA RÉVOLTE,' by M. Villiers de l'Île-Adam, is one of those studies of the "femme incomprise" with which, during late years, French literature has been flooded. Its form is that of a dialogue between two persons—a husband and wife; and its plot reveals a skeleton in the cupboard of a house, which, according to exterior signs, should be free from every species of ghostly visitants. The enthusiasm it caused must be principally attributed to the acting of Mdlle. Fargueil. Felix is the head of a large banking establishment. He has been four years married, and during that time has seen his capital tripled. His success is mainly due to the concurrence of his wife Elizabeth, who, when office hours are over, has brought to his affairs the aid of her feminine clearness of vision, and has remained constantly with him until midnight, scrutinizing each probability and weighing every chance. The man's mind dreams of no pleasure beyond the gradual accumulation of money for the benefit of the daughter who is the sole product of the marriage. But the wife, while submitting to the burden, has felt it grow intolerable. Contempt for herself and her husband at length overpowers her, and she breaks out into forcible invective against the miserable life she has led. She gives a complete and detailed account of her stewardship, which she then resigns, declaring to her husband

her determination to go somewhere, anywhere, out of an atmosphere which commerce has at length rendered pestilential. Before the astonished husband can recover his equanimity she leaves him. He strives vainly to account for this aberration of intellect, for such it seems to him, when her return once more startles him. The cold air has brought her to her senses. Thoughts of the claims of husband and child have risen in her breast, and she has come back to resume the fetters she found so onerous. Mdlle. Fargueil's acting as *Elisabeth* was exceedingly fine, and produced vehement applause. Delannoy gave, with comic power, a representation of the successful banker striving hopelessly to understand the motive that could drive his wife to such unwonted action.

Dramatic Gossip.

A DRAMATIC version, by Mr. Charles Reade, of his story of 'Put Yourself in his Place' will be produced first in the country and subsequently in London at the Adelphi Theatre.

MISS BATEMAN is about to appear for a short time at the Olympic Theatre.

A PIECE at the Surrey, announced as a summer pantomime, and entitled 'The Beggar's Uproar,' proves to be nothing more than a burlesque of the ordinary description.

A DRAMA entitled 'Marriage not Divorce, or Love that Blooms for Ever,' has been produced at the Britannia. It employs familiar incidents in a familiar manner, and introduces all the stock characters of melo-drama.

WE understand that Miss Glyn is at present in London, and employs her time in giving lessons in elocution.

THE French company at the Princess's has played on alternate evenings 'Frou Frou' and 'Les Vieux Garçons.'

IN the Société des Auteurs Dramatiques of Paris the places on the Committee vacated by MM. de Saint-Georges, Émile Augier, Edmond About, Labiche and Paul Féval, have been filled by MM. A. Dumas fils, Jules Adenis, Henri Meilhac, Émile de Naja and Ferdinand Dugué. MM. de Banville and Siraudin have been appointed supplementary members.

A PARODY of 'Fernande' is in preparation at the Variétés.

A RECENT opinion of Judge Drummond in the Circuit Court of the United States for the Southern District of Illinois, is of importance to English dramatists. It was delivered in the case of *Crowe v. Aiken*, in which it was sought on the part of Mr. Crowe, as husband of Miss Bateman, to restrain the defendant from playing 'Mary Warner,' a piece written by Mr. Tom Taylor for Miss Bateman's especial use. The most important portions of the decision are, that representation of a play in England, though equivalent to publication in England, is not publication so as to affect the proprietary rights of the author in America: that a person who can by unassisted memory carry away from a performance authorized by the author sufficient knowledge of a play to reproduce it, can do so; but that to take down the play or any portion of it in shorthand is illegal.

M. ROQUEPLAINE has been succeeded in the management of the Châtelet by his nephew M. Gaston Henriot.

SCHILLER'S 'Maid of Orleans' was played at Berlin for the three-hundredth time on the 3rd inst. The chief novelty on the Berlin stage at the present moment is the 'Moderne Jugend' of Herr Bauernfeld.

AT the Alfieri Theatre, Signor Barattani's 'Rita' has been very successful; the acting of Signora Argia Santechi contributed very much towards this success.

SIGNOR FERRARI'S 'L'Amore senza Stima' was recently produced at the Rossini Theatre in Leghorn, where it was much applauded.

TO CORRESPONDENTS.—J. C. H.—A. H.—D. A.—S. D.—C. L. E.—A. T.—S. A. S.—G. E. H.—T. A. A.—R. M. L.—M. A. B.—J. H. T.—J. C. H.—resived.

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